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THE HORN BOOK

Magazine

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The Bookshop for Boys and Girls

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
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NUMBER 2

Randolph Caldecott's drawings adapted and reproduced through the courtesy of Frederick Warne & Company

THE HORN BOOK

Volume VI MAY, 1930 *Number 2*

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And so passed year by year and day by day,
Until it fell, upon a morn in May,
That Emely, that fairer was to see
Than on his green stalk is the bright lily,
And fresh as May with blossoms born anew,
(For with the rose's color strove her hue:
I know not which was fairer of the two)
Ere it was day, as she was wont to do,
She was arisen, and garbed to greet the light.
For May will have no sluggardry by night;
The season stirreth every noble heart,
Making the sleeper from his sleep to start,
And saith, "Arise, and thine observance do!"
This brought to Emely remembrance, too,
That she should rise and honor do to May.
Now to describe her — fresh was her array;
Her yellow hair was braided in a tress
Behind her back, a yard long, I should guess,
And in the garden, as the sun uprose,
She wandered up and down, and there she chose,
Gathering now of white and now of red,
Flowers to make a garland for her head,
And like an angel sang a heavenly song.

From "The Canterbury Tales"
Translated by Frank Ernest Hill (Longmans)

From Chaucer's "Canterbury Tales"
Illustrated by Hermann Rosse (Longmans, Green & Co.)

THE HORN BOOK

Volume VI MAY, 1930 *Number 2*

FRANCIS PARKMAN, 1823-1893

By Cornelia Meigs

SOME time ago it was my very great privilege to hear "The Oregon Trail" read aloud by a person who had been through almost the same country when it was still in as wild a state as when Parkman saw it. The reading, with its vivid accounts of the North Western wilderness and the adventures incident to that bold journey of Parkman's, was interspersed with comments such as, "The Mandan Indians do not live in teepees like the Sioux, they make circular houses, wattled and smeared with mud, roofed over with mud, with a hole in the center for the smoke of the fire. They have quantities of fierce, yapping dogs who jump up on the edge of the roof as you go by and yelp themselves into convulsions. The Indian dogs are so near to being wolves that they do not bark, they only yelp and howl," or, as we read of some of the hazardous escapes of the buffalo hunting, "I have seen the gigantic buffalo herds, too. I have stood on a rise in the plain and on every side, to the very horizon, were grazing buffalo, thousands and tens of thousands visible at once."

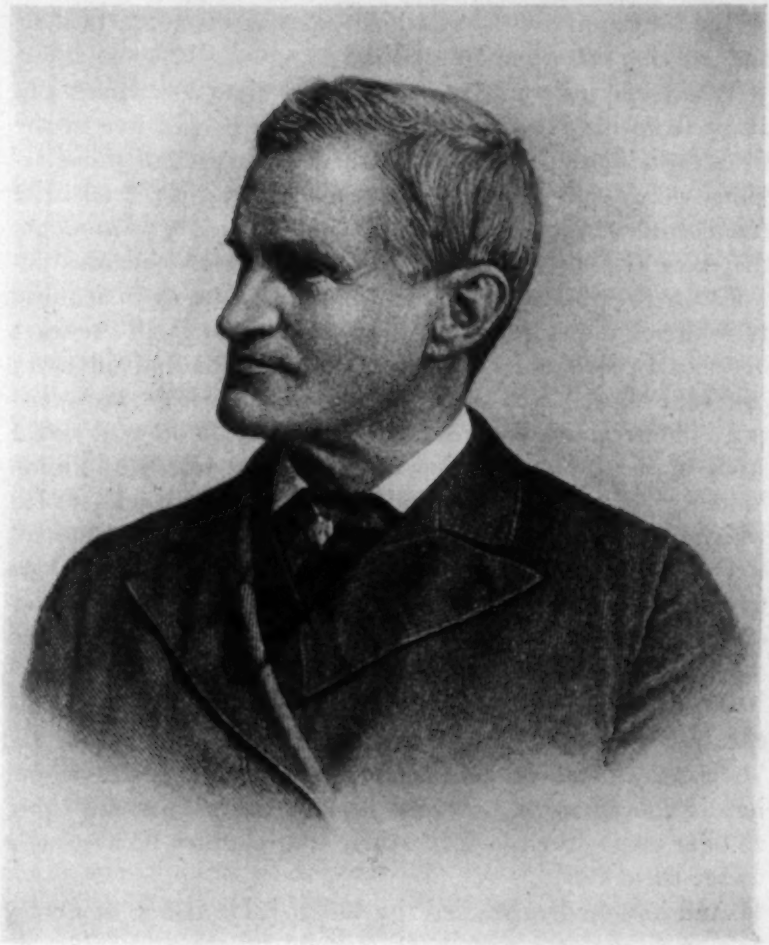
The three of us therefore, Parkman, the reader-aloud and I, traversed, many years after, that empty, romantic West along with Indian ponies dragging lodge poles, with toiling squaws and haughty, painted warriors. Parkman himself had made the journey as a young man only just out of college, brought up amid the careful civilization of New England, yet always longing for the freedom and the dangers of the wilderness life. He found them in good measure on that expedition which began at the last white settlements and led out across the unknown prairies to the

vast wall of the Rocky Mountains. The account which he put down on his return is interesting and vivid, but, what is best of all, it is true in every word. If ever a young man might have been tempted to embroider his narrative, with exaggeration or undue romancing or sentimentalizing, this was the occasion. What he had seen was far beyond the experience of practically all of his readers and would always remain so. Yet by the evidence of another man, who went that same way before Indians and buffalo were swept into oblivion, Parkman's account is accurate to the last detail.

"The Oregon Trail" was his first book, an incident in the preparation for larger and more difficult undertakings. Even while he was an undergraduate, he had settled upon his life-long purpose, to introduce the reading world to history as it really is, to the vital, throbbing story of our country's development. History, as some scholars were recording it in his day, was apt to be a museum of dry facts, gathered together like the pressed flowers of an herbarium. In the hands of other writers it was a swirling fog of picturesque untruths, hanging in a cloud of legend about some figure impossibly noble and heroic. The fact that, in our time, history is something very different indeed is largely due to this serious young man who, nearly ninety years ago, mounted into a high frontiersman's saddle and turned his horse's head into the wild regions where history was still in the making.

There are many people today who are investigating, teaching or writing history who were first introduced to that fascinating field through the pages of Parkman. He was one of the first to realize that the story of the past is a living thing, full of beauty and adventure. He put aside the romance of fiction and offered to the world the romance of conscientious truth. Students today, delving on their own account into the records of the past, sometimes parallel the way which he went before them, and find always that, whatever undiscovered historical country he explored, he told only of what was actually there.

Although he had miraculous methods with musty documents, finding their treasures of fact hidden among discouraging pages of crabbed handwriting and innumerable



FRANCIS PARKMAN

Courtesy of Little, Brown & Co.

trivialities, he did not look there alone for his material. He tramped the trails trodden by retreating armies between Canada and the English colonies. He saw the places where desperate stands were made amongst the woods and rocks,

where hungry packs of red savages hung on the flanks of the defeated company to pull the stragglers down. He climbed steep mountainsides among the Adirondacks and the Catskills to survey and study the winding stream beds or the long, narrow lakes which gave access for attack of one warring colony upon another.

Whenever he could spare sufficient time, he would slip away from his New England surroundings and live in the wilderness or the forest, to learn every aspect of those regions which changed with the seasons, yet altered so little from century to century. He could better conjure up amongst the oaks and birches the struggle between two jealous nations for the possession of a continent, and the ways of those red-skinned allies who were so great a factor in all the wars between French and English. It was his idea that the story of France in the New World, that single passage of American history which interested him above all others, was a story of the forest, that it was in the dark woods and upon hidden rivers and empty, windswept lakes that it was settled which race would finally hold this new world — Indian, French or English. Thus he speaks with authority both as to narrative and setting when he tells us, in his immeasurably valuable series of histories, the great tale of Colonial America.

The different characters which dominate that early scene, the irritable, persistent Frontenac, the iron La Salle, the lawless coureurs du bois, the Jesuit missionaries to whom heroic courage was a mere matter of course, a small thing to offer up for the glories of their Church, how he has made us see them all!

And how he has studied the Indian! He is one of a very few great writers who have learned of the Indians from life. He gives an impartial picture of what that Indian life was, showing their cruelty, and the squalor and dirt of their smoky wigwams quite as clearly as the wild beauty of their untrammeled living. It is true that his most intimate contact was with the Sioux tribes and that his masterly summing

up of the Indian character (in "The Conspiracy of Pontiac") applies more exactly to that big, rawboned nation of warriors than to any other. Yet it is sufficiently general to speak with truth of the whole race. Now that the Indians are gone from their old haunts, it is perhaps the most valuable thing which Parkman accomplished, this just and lasting picture of those men who once could call the whole continent of America their own domain.

"The Indian," he tells us, "is a true child of the forest and the desert. The wastes and solitudes of nature are his congenial home. His haughty mind is imbued with the spirit of the wilderness, and the light of civilization falls on him with a blighting power. His unruly pride and untamed freedom are in harmony with the lonely mountains, cataracts, and rivers among which he dwells; and primitive America, with her savage scenery and savage men, opens to the imagination a boundless world, unmatched in wild sublimity."

Judging by the amount of his work, by its carefulness and its power, no one would think that all this had been written by a man under great physical handicaps, one whose eyesight was insufficient for his researches, who was often ill and almost continually in pain. Except for some passages in "The Oregon Trail," where a true account finds it impossible not to mention the illness which filled so many days of that expedition, there is never, in his books, the slightest trace of his suffering, or the odds against which he struggled. He was born more than a hundred years ago, in 1823, and died seventy years later, after a lifetime of constant illness and constant labor. Pain was to him only an irritating obstacle in the way of industrious effort, an obstacle to be little talked of and relentlessly overcome. When one of his books was finished, he himself probably thought as little as did any of his readers of the suffering which had been contained within those months and years spent upon the work. Such small things as physical ills are easy for both writer and reader to forget as his history swings along, with its great men and great events marshalled in splendid procession. He has

labored unflinchingly to show us what history-made-real can actually be. For many generations to come he will continue to introduce young readers into that boundless world of which he speaks, the world of the past crowding with its messages up to the very door of the present.

FRANCIS PARKMAN'S BOOKS

PIONEERS OF FRANCE IN THE NEW WORLD

THE JESUITS IN NORTH AMERICA

LA SALLE AND THE DISCOVERY OF THE GREAT WEST

THE OLD RÉGIME IN CANADA

COUNT FRONTENAC AND NEW FRANCE

THE HALF CENTURY OF CONFLICT. 2 vols.

MONTCALM AND WOLFE. 2 vols.

THE CONSPIRACY OF PONTIAC. 2 vols.

THE OREGON TRAIL

In the Centenary Edition, 8vo., each of the above volumes is $2.50.

Two-volume books are $5.00.

In the Pocket Edition, 16mo., Limp Morocco, each of the above volumes is $3.00. Two-volume books are $6.00.

BOOKS ABOUT PARKMAN

LIFE. By Charles H. Farnham.	*Little*	$2.50
FRANCIS PARKMAN. By H. D. Sedgwick.	*Houghton*	2.50

IN THE GREAT DAYS OF SPAIN

By Anne Walton Pennell

"Westward ho! with a rumbelow
And hurra for the Spanish Main, O!"

IN the year 1575, Amyas Leigh stopped on his way from school, to stand on Bideford quay and dream of sailing the Spanish Main. Many another adventurous lad in Holland, France and England was doing the same. Ever since the English Nation had awakened to the importance of the Spanish discoveries in the Indies, her sailors had been trying, as Oxenham phrased it, "to pick the lock of the New World." So had the French and so had the Dutch.

When the old sailor, Salvation Yeo, showed Amyas the *Portingal's* buffalo horn pricked out in rough etchings of land and sea, the lad's dreams began to take form and substance: for here "to his astonished gaze displayed themselves cities and harbors, dragons and elephants, whales which fought with sharks, plateships of Spain, islands with apes and palm trees, each with its name overwritten, and

From "Courageous Companions"
Illustrated by James Daugherty (Longmans)

here and there 'Here is gold,' and again, 'Much gold and silver.'" No wonder his young imagination took fire. No wonder he found it hard to wait for the day when his elders should send him off with the great English captain, Franky Drake, to see these wonders and take his part in challenging the supremacy of Spain.

For Spain was at this time the foremost nation of Europe and had been for the better part of a century. After a desperate struggle she had driven out the Moors from the Peninsula and consolidated a group of small states into a strong nation. She had captured Naples in Italy and had acquired by marriage the control of Germany and the Low Countries. Above all she had added to her European possessions an immense empire in the West. From 1492 to 1588, Spain was supreme.

With all their swaggering talk about the Dons being "cowards and bullies," there is no doubt that in their hearts the English sailors of the XVI century both envied and feared their powerful rival. There is hardly a page of "Westward Ho!" that does not subtly convey this bitter spirit until its climax, where Amyas Leigh is struck blind for his sins and repents not of fighting the Spanish but of hating them. Only a few pages later on the old feeling crops up again as the blind captain stands by the grave of his dead comrade, and he commends Salvation Yeo as "having acquitted himself worthily in his place and calling as a righteous scourge of the Spaniard and a faithful soldier of the Lord." It is the voice of Protestant England speaking. If you want to read a fine story of adventure and to understand how our ancestors felt about Spain in the days of her glory, read "Westward Ho!"

But if you want to understand the real Spain and to appreciate what we in the Western Hemisphere owe to her you must look elsewhere. One cannot read any impartial account of Spain in America without realizing that her supremacy was a very real thing, that Spanish leaders were second to none in courage and in endurance and that their

achievements were so great as to seem almost beyond human possibility.

It is often said of the Spanish conquerors that they were cruel and there is justice in the charge. They lived in a cruel age and came of a race that is said to be singularly indifferent to pain. They fought against a cruel and savage enemy. The soldiers who followed them were a rough lot, inured to hardship, careless of death, a generation brought up on blood and fire in the wars with the Moors. They could be as treacherous to a weak leader as they could be loyal to a strong one. All honor to the men who arose in response to the need of the hour, men capable of leading these unstable adventurers to great ends.

It is the glory of Spain that even among the conquistadores there were some who treated the original inhabitants of the country with kindness. Balboa adopted a policy of winning the good will of the tribes with whom he had dealings. Quesada was a humane man, opposed to Indian enslavement, and bitterly regretted the one instance when, yielding to pressure from his men, he had tortured the Zipa of Bogata. Alvar Nuñez Cabeza de Vaca, in many respects the greatest of them all, lost his leadership and fell into disgrace because he invariably championed the cause of the Indians.

One sometimes wishes that Europe might have come to grips with America in the days of the Norsemen, before the discovery of gunpowder, when the struggle would have been more nearly equal. Or, again, that the coming of Europeans might have been delayed so that we might know how the Inca and Aztec civilizations would have developed in another hundred years. It was fated otherwise. In 1492, Spanish ships discovered the Indies, as they called them, and in a few years ambitious young Spaniards began to realize that exploring and colonizing the New World was to be the great adventure of their time. They were animated by a passionate loyalty to a government that had been able to drive out the Infidel and they were eager to see the true faith triumph again in lands across the sea. Gold was to them the reward

of labor and the symbol of success. They longed to carve out for themselves estates and provinces in the wilderness. Before them they saw the bounds of the known world ever enlarging. The absolute strangeness of the enterprise talked with their expectation. They had no maps and no charts. No one knew what a bend in the river might disclose. No one knew what might be visible from the top of the next range. To European eyes the trees and plants were strange. The reptiles and fish were strange. The animals and birds were strange. Even the stars in the heavens were strange. A man might walk out of camp to a sudden and terrible death or into the pages of a fairy tale. Who could tell?

It is related of a certain Don Pedro de Candia in the vale of Tumbez that, being tired of inactivity, he put on his armour and, taking his sword which had a handle in the form of the Holy Cross, walked with grave and knightly air toward the nearby Indian city. Though they were numerous and armed, the natives fled before one of the Children of the Sun; but to try his mettle they let loose "a tiger and a lion" upon him. The beasts did not attack this strange and shining personage, but fawned at his feet. Convinced that he was divine, the Indians led him into their temple where "he walked in fairyland through a great golden garden where all the plants, the trees on which sat birds, the flowers in the flower beds, were of purest gold." Seldom have history and romance come so close to one another. Yet these were no more marvelous than the great golden and silver wheels that Cortes sent to the emperor, Charles the Fifth, nor than the golden porcupine weighing 125 pounds that was found in a temple at Cipaguá. No wonder that the Spaniards, drunk on real marvels, were ready to believe in the fabulous Manoa or the palace of the Gran Moxo, which was said to have fountains of silver spouting from golden pipes. No wonder that they squandered untold life and treasure in an effort to find other marvels no greater than they had found already.

In the annals of the Spanish Conquest one may take the measure of human courage and human endurance. We see the leaders resourceful, patient in hardship, valiant, resolute, often showing in their actions a vein of true nobility. It is not uncommon, as in the case of Quesada's march up the Magdalena, to see an expedition start out with 800 men and reach its goal with but 100 left. Sometimes it was necessary to take the ships to pieces on the shores of the Atlantic,

From "Courageous Companions"
Illustrated by James Daugherty (Longmans)

carry them across the isthmus and put them together again on the shores of the Pacific. Sometimes, as in the case of Orellana and the Amazon, they made their own boats in the interior of a continent and sailed them down turbulent rivers to the sea. "For iron," says the chronicler, "they used the shoes of their dead horses, and in lieu of pitch they availed themselves of a gum which was distilled by the trees there, and for oakum they made use of the old garments of the Indians or the shirts of the Spaniards, which had been

rotted by the excessive rains — each contributing what he was able." No labor seemed too great for these indomitable Spaniards.

In their company it is a vast and interesting world that we traverse. With Cortes we look out over the shining valley of Mexico with its blue lakes and white peaks. With Balboa we climb that immortal peak in Darien and gaze upon the vast blue waters of the Southern Sea — El Mar del Sur. With Pizarro we ride along the bleak puna and cling dizzily to the swinging bridges over mountain gorges. With Almagro we plough our way through the deserts of northern Chile. With Sebastian Cabot we sail up the La Plata and catch the first glimpse to European eyes of the vast pampas of the Argentine. With Quesada we hew our way through the dense jungles along the Magdelena.

Sometimes we are in the hot, wet, lowland forest. On the limbs of the trees are flaming passion flowers and delicate orchids. Great blue butterflies shimmer against the green. Tiny iridescent humming-birds quiver over the red flower cups. Sometimes we are in the desert. The tropic sun sears us. Slowly the buzzards sail overhead in the intense blue. Cacti grow here and there, but for many a long mile there is nothing but endless parching sand. Sometimes we are gasping for breath as we straggle along the bleak passes of the terrible cordillera, the highest in the world but for the Himalayas. Snow whirls about our heads and on a narrow canyon trail we meet a herd of llamas. Wherever we go in the pages of the Spanish chroniclers we see the indomitable conquerors pushing on through hunger and thirst, fever and pain, shot at with poisoned arrows, their men dying, as one account says, "like insects." Loaded with their heavy armour and encumbered with horses in their passage through the forests and over the mountains it is incredible what they accomplished.

In a little over fifty years — between 1492 and 1550 — this one small nation of Spain had pretty well explored the greater part of the Western Hemisphere. Her ships had

sailed for the first time around the world. Her soldiers had discovered and sailed on the Amazon, the Orinoco, the Magdalena, the La Plata and the Mississippi. They had been the whole length of the Andes, some four thousand miles long. They had crossed South America from Paraguay to Peru and from Ecuador to Brazil. They had conquered the Indian civilizations of Peru, Colombia and Mexico. They had explored and made settlements all over Central America and Mexico. Not only so, but they had even done some traveling in boats in what is now the United States. They had carefully examined the coast of California as far as the present Oregon boundary. Afoot, they had been in Florida, Georgia, Alabama, Mississippi, Louisiana, Arkansas, Kansas, had crossed Texas, Arizona and New Mexico and seen the Grand Canyon of the Colorado. Not only had they explored, they had colonized. In nearly all the present countries of Central and South America they had well-established cities with churches, hospitals and schools. Nineteen years after Cortes conquered Mexico City the first printing press in the New World was set up there. Twenty years after Pizarro conquered Peru the first university in the New World was founded in Lima, his new capital city. Thus did a settled civilization tread close upon the heels of conquest.

The story of the exploration and settlement of the New World by the Spanish is one of the great adventure stories of all time. It is epic in its scope and in its heroic quality. Where can one find in literature such a grand setting in space and time, such romantic incident, such a variety of heroes and such high quality of heroic action? Yet this is no legendary tale out of the heroic past, but real history, recorded as it happened by those who took part in the events they chronicled. Strange, is it not, that the whole story has not, so far as I know, been adequately told in English? One must piece it together out of many volumes and even then the account will be incomplete. Fortunately there are a good many transcriptions from the original documents. Sailing or

marching, fighting or making settlements, they kept their diaries. As Ercilla, the Chilean historian says, "Rain water and a handful of blackened, mouldy biscuit was our fare. . . . Being always clad in armour, I had now the lance in hand and now the pen."

This is a partial and suggestive list of books to read if you would like to know more about the great work of exploration and settlement carried on by Spanish conquerors in this Western Hemisphere of ours in the great days of Spain.

Fiske, John. THE DISCOVERY OF AMERICA. 3 vols. Each $3.00 *Houghton*
A delightful account of the first explorers. The approach is scholarly and the book gives a good general summary.

Kingsley, Charles. WESTWARD HO! *Scribner* 2.50
This edition has been intelligently shortened and is illustrated by N. C. Wyeth.

Strawn, Arthur. SAILS AND SWORDS. *Brentano* 3.50
A life of Balboa with excellent bibliography and notes.

Sedgwick, H. W. CORTÉS, THE CONQUEROR. *Bobbs* 5.00
A brief and vivid acccount of the Conquest of Mexico.

Markham, Sir Clements R. THE CONQUEST OF NEW GRANADA. *London* 3.00
An account of Queseda and the conquest of the Chibchas.

Zahm, J. A. THE QUEST OF EL DORADO. *Appleton* Out of print
An interesting account of the search for El Dorado by the Spanish and also by Sir Walter Raleigh.

Helps, Sir Arthur. LIFE OF PIZARRO. *Harper* Out of print

LIFE OF CORTES. *Harper* Out of print

Finger, Charles. COURAGEOUS COMPANIONS. *Longmans* 3.00
A vivid and authentic story of Magellan's great voyage.

(Mrs. Pennell spends several months each year in South America with her husband, who makes plant-gathering expeditions for museums.)

NEW ENGLAND PATCHWORK

MOUNTAINS which are a part of that long Appalachian barrier, guard New England on the North and Northwest — The Berkshire Hills of Massachusetts, The Green Mountains of Vermont, The White Mountains of New Hampshire and the scattered peaks of northern Maine. From these mountains the land drops gradually in hills and upland pastures to the Atlantic. The Atlantic is New England's eastern boundary to some degree for five of the six states. How did the ocean affect its early history? Was the Connecticut River different, for example, from the Hudson, and how did it, with its falls and varying depth, affect the states? What tribes of Indians were living in New England before the white man came? What main trails did they use and are these trails still in existence? Did the white man so change the physical geography by bridges, dams or otherwise as to influence greatly New England history?

It was in this spirit of Geddes research that the entire Bookshop staff went exploring, the first of March, in the annals of New England. The size of the task was such and time so limited that new boundaries for the work had constantly to be set. Some of the most interesting material was found to be out-of-print and available only in Public Libraries; in some cases only in certain Public Libraries.

Books and pamphlets have been suggested by people all over New England, often by Librarians. The names of persons particularly well informed on certain areas have also been learned, and much colorful local material for free distribution has been presented by Chambers of Commerce, Historical Societies and State Departments. Information about the material examined, but not listed here, will be given to any one who is interested, and the Bookshop will be glad to answer questions by mail.

Almost every town and city has its local history. And in almost every place there is some one who has been sufficiently interested to make a study of the region, sometimes a lifelong study.

Boys and girls who are competing in the Trail and Legend Competition and intend using New England regions would do well to make the acquaintance of such people as early as possible, and follow up suggested clues.

Boys and girls living in other parts of the country are reminded that any region in the world may be studied and submitted in the contest. Emphasis has been placed upon New England in the Horn Book, because of the Tercentenary Year.

The books that follow have something New England in them, sometimes only in part and sometimes completely. We have not noted again titles that appear in "The New England Courant" (published by The Bookshop. Price 25 cents). We begin with simple books for the youngest readers and end with a few novels with New England setting. The illustrations throughout are from "Rebecca of Sunnybrook Farm," illustrated by Helen Mason Grose, Houghton Mifflin Co.

Blaisdell and Ball. AMERICAN HISTORY STORY BOOK.	*Little*	$1.20
Brewster. SOME THREE HUNDRED YEARS AGO.	*Brewster*	1.00
Brooks. STORIES OF OLD BAY STATE.	*American*	.76
Coffman. GROWTH OF THE COLONIES.	*Owen*	.72
Chapter I. New Colonies		
II. Indian Trouble in New England		
V. Growth of New England		
VIII. A Famous Colonist (B. Franklin)		
Faris. REAL STORIES FROM OUR HISTORY.	*Ginn*	.92
"Going to School in Old New England"		
"Whale-fishing in Colonial Days"		
Gordy, W. F. STORIES OF EARLY AMERICAN HISTORY.	*Scribner*	.88
McSpadden. MASSACHUSETTS, A ROMANTIC STORY FOR YOUNG PEOPLE.	*Sears*	1.00
Wilkins. IN COLONIAL TIMES.	*Lothrop*	.75

Andrews, Jane. STORIES MOTHER NATURE TOLD HER CHILDREN. *Ginn* .64

Brooks. STORIES OF THE RED CHILDREN. *Educational* .75

Burgess. SEASHORE BOOK. *Little* 3.00

Butler. ALONG THE SHORE. *Day* 1.25

Deming. INDIAN CHILD LIFE. *Stokes* 2.75

Olcott. RED INDIAN FAIRY BOOK. *Houghton* 3.00

Contains the Algonquin Legends:
The Summer Fairies
Pitcher the Witch and the Black Cats
The Land of the Northern Lights

Olcott. WONDER GARDEN. *Houghton* 3.00

Contains legend of the arbutus.

Smith, E. Boyd. THE FARM BOOK. *Houghton* 3.00

Smith, E. Boyd. THE COUNTRY BOOK. *Stokes* 2.50

Bailey. BOYS AND GIRLS OF COLONIAL DAYS. *Flanagan* .76

Bouvé. TALES OF THE MAYFLOWER CHILDREN. *Jones* 2.00

Otis. MARY OF PLYMOUTH. *American* .52

Otis. RUTH OF BOSTON. *American* .52

Perkins. THE AMERICAN TWINS OF 1812. *Houghton* 1.75

Perkins. THE PURITAN TWINS. *Houghton* 1.75

Stone and Fichett. EVERYDAY LIFE IN THE COLONIES. *Heath* .72

Diaz. POLLY COLOGNE. *Lothrop* 1.50

Diaz. WILLIAM HENRY LETTERS. *Lothrop* 1.50

Field. POLLY PATCHWORK. *Doubleday* .75

NEW ENGLAND PRIMER (facsimile). *Phillips* .40

Sawyer. TRUE STORY OF MARY AND HER LITTLE LAMB. *Sawyer* .75

Tappan. ELLA: A LITTLE SCHOOL GIRL OF THE '60s. *Houghton* 1.75

Thaxter. POEMS AND STORIES FOR CHILDREN. *Houghton* 1.50

Walker. SALLY'S A B C. *Harcourt* 3.00

A picture book designed after an old sampler belonging to Sally Jane Tate of Medford in 1795.

White. LITTLE GIRL OF LONG AGO. *Houghton* 1.65

Wilkins. THE WEAVER'S CHILDREN. *American* .52

Brown. THE CHINESE KITTEN. *Lothrop* 1.50
Brown. WHISTLING ROCK. *Lothrop* 1.50
Hill and Maxwell. CHARLIE AND HIS COAST GUARDS. *Macmillan* 1.25
Hunt. LITTLE HOUSE IN THE WOODS. *Houghton* 1.75
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LETTER FROM SARAH ORNE JEWETT

To Rachel Field's sister Elizabeth when she latter was nine years of age
Loaned to the Horn Book by Rachel Field

Constantinople
4 may. 1900

My dear friend (and Betty Leicester's!)
You did not think when
you wrote such a kind little letter
that it would have to go so far to
find me, and I am so sorry that it
happened so, because if I had been at
home I should have written very soon
to thank you and your mother for a
great pleasure. I am very glad
that you both like my stories, and
I hope that I may see you both some
day to say better than I can now, how
much I liked your letters. I shall
not forget that you cared about Betty
and Mary Beach, because while I was
writing about them I grew very fond
of them myself. and of Tideshead
which I tried to make like my old
and dear village of South Berwick in
Maine as it was when I was your
age. Now that I am older I find
it every summer a little larger and
busier and more like a large town
but then it was very green and quiet.
and you could nearly always hear
the Bobolinks or the golden robins
when you stopped to listen.. I should
like to tell you which chapter of
Betty I care most about = it is
the one where Betty goes "in-country"
with Serena to spend the day, but
perhaps you will not like it as much
as some of the others.

[OVER]

I wish that you were here with me, looking out of this window that seems to open right into the Arabian Nights! I can see all sorts of turbans and men with trays of sweetmeats and women in funny veils over their faces, and I can see tops of mosques and minarets, and beautiful horses, and the queer wild dogs that live in Constantinople as if it were all their own. They don't belong to anybody but themselves, and they go about in funny little companies hunting for something to eat. Though they don't look thin or troubled with anxieties of any sort, and when they are sleepy they take naps on the sidewalk or in the street and everybody turns out for them and steps over them carefully. Some day if you see them you must remember that I wrote about them and liked to see them too, but that I thought they barked a good deal every night! — I am wanting you a long letter, but I suppose that it is because I feel sure that we should find many things to say if we were together. I hope that I shall see you someday, and I hope that I shall see your mother, and I send you both my love and thanks now, and when we do meet we must be a little like old friends, mustn't we? — as if we had known each a great while.

Yours most affectionately, dear little Elizabeth. Sarah O. Jewett.

STORY-TELLING IN THE LIFE OF A CHILD

By Agnes C. Cook, Worcester Public Library

THE titles of the books of Miss Shedlock and Miss Bone suggest immediately a different approach to the study of story-telling. Miss Shedlock's book is called "The Art of the Story-Teller." Her message is decidedly concerned with the mechanics of story-telling. She is the lecturer in the class-room, anticipating uncertainties, remembering pitfalls of inexperience, answering inevitable questions, giving exact, minute directions all through her book.

Miss Bone's title "Children's Stories and How to Tell Them" immediately subordinates the teller and sets the story in the foreground. Consistently throughout her book, she illumines the story, — its primitive beginning in the primitive world's beginning, its significance through the ages, the value it may have and the delight it may give today.

I read both books piecemeal during the first six weeks of the course in story-telling, — then went back and read each one carefully. My quick mental flashes (having finished both books) were: of Miss Shedlock's, a kind, capable, serious teacher instructing painstakingly and completely a beginner in the art of story-telling; of Miss Bone's book, a panorama of man's struggle through centuries to express, through stories, hope, fear, joy, sorrow, love and hate; his wonder and worship of nature's shining beauty and his terror and sacrifice to nature's dark dangers. Miss Bone's book seems to me to trust in more intelligence on the part of the reader, to lack entirely the strong didactic flavor of the Shedlock book. There are countless hints and helps in Miss Shedlock's book which I have marked (as one marks a text book) for future use. But there is stimulation, education, breadth and beauty in the Bone book.

Having acknowledged my debt to Miss Shedlock's excellent book of sign posts on the path of story-telling, I should like to express my enthusiasm for "Children's Stories and How to Tell them" by Woutrina Bone.

To begin with, Miss Massee's well-written introduction is an able appreciation of Miss Bone's scholarly background and her ability to share and pass on her knowledge of her subject. In the first chapter, "Origins — the Making of the Gods," story-telling is traced from almost prehistoric days, when the first comfort and glow of a fire brought forth from primitive hunters a sing-song explanation of the day's adventures. In time, as safety from the perils of the wilderness increased and assurance of shelter and food was more certain, professional story-tellers sprang up in various tribes, who became famous for their skill in rhythmic chanting of the deeds of heroes and the marvels and mysteries of nature. The universal spread of the simple folk tales proves their power and quality. Analyzed, they are usually an answer to some eternal curiosity or the expression of some deep-rooted belief. For example, the theme of the "Sleeping Beauty" runs through the folk lore of practically all countries, showing the realization of all peoples of the idea that love can conquer any evil spell and awaken sleeping powers. Man's creation of gods and fetishes, myths and heroes is developed in this chapter with clarity, interest and inspiration. To quote Miss Bone, "If we can realize in some way the significance of the gods, our stories about them will grow with deeper feeling and, though our child hearers may know nothing of our stories, they will detect and respond to the fuller, richer note which we are bound to give in the telling."

Chapter two, "Folk and Fairy Lore," ends with a description of Bernard Sleigh's map of Fairyland. The chapter is almost a verbal map of fairyland itself. Dancing fairies, "elfish little people," lepracauns, gnomes, dwarfs, and trolls seem to twinkle a second before one's eyes; magic rhymes, the teasing sweetness of Pan's pipes, and tiny fairy bells seem to tinkle for a fairy minute in one's ears, as the pages are turned in this chapter of enchantment.

Miss Bone has given enlightening and thoughtful conclusions in her fourth chapter, "The Place of Stories in the Life of the Child." She thinks that stories are not only self-

revealing, but increase the knowledge of other people by presenting types so unmistakably clear that their very names label similar types through a lifetime. For instance — "Simple Simon, Contrary Mary, Doubting Thomas, Traitor Judas"; and in animals, "the sly fox, the timid rabbit, the loyal dog," etc., brief character sketches used by all of us throughout life. The simple setting forth of standards and ideals in good stories helps the child's wavering judgment as to right and wrong. Legends transport children from the limitations of self and the humdrum of environment to the company of immortal heroes and gentle ladies in the brave days of long ago; the imaginative tale sends the child, with sure magic, to wander in lands unknown, to sail on seas uncharted — enriching his mind and storing future beauty for his inner eye, "which is the bliss of solitude."

The next chapter is the only one which touches on the technique of story-telling. Summed up the suggestions and requisites are about as follows: —

1st There must be a sense of reality and conviction
2nd The story must be known, believed in, *enjoyed* and *shared*
3rd A story with action, repetition and rhythm is best for little children
4th It is helpful to analyze a story — as follows:
1. Persons. 2. Scenes. 3. Actions leading to climax. 4. Climax. 5. Ending.
5th Though simplicity and straightforward telling is necessary, imagination and fancy must tinge and color all stories
6th Finally, in preparation, there must be thorough meditation on the whole significance of the story "so that one may not only possess but be possessed."

There are invaluable suggestions about broadening one's background, deepening one's appreciation and developing one's sensitiveness toward *words* in chapter five. One suggestion is a "word picture book," a permanent possession of the beauty and power of speech. A line or two of poetry or prose often stirs and is loved — but its source is forgotten or is not available when needed. A "word picture book" would prevent this. Miss Coatsworth, in her lovely new almanac, "The Sun's Diary," has done exactly this. I had just jotted down three beautiful storm lines from Edna St. V. Millay: —

"Before the wild wind's whistling lash
The startled storm clouds reared on high
And plunged in terror down the sky."

Opening "The Sun's Diary" directly afterward, I found the same lines had impressed Miss Coatsworth, and she had also included a wonderful single line of Masefield's—"The flying sky is dark with running horses." Miss Bone has a paragraph of her own description of rain which proves her sensitiveness to sound and color and her ability to express the beauty which she feels so deeply and surely. Her recommended readings all through this chapter show wide reading and diversity of interests. In "Verses, Plays and Mime," the last chapter, advice is given about making stories vivid by means of plays, charades, mime and the reading of verse. Here again the author shows broad horizons and selective, discriminating sense. Four stories to tell and one play adapted from a poem form the next section of the book. There are two beautiful legends, a fairy tale and a simple descriptive narrative, "Huffi, the Stone Breaker," which has a deep dignity and underlying philosophy.

The bibliography is extremely valuable — it is full, generously annotated and divided under five comprehensive headings. If time permitted one a thorough reading of books suggested in section B of the bibliography "Studies in Folk-lore and Myth," the result would be a liberal (and liberating!) understanding of religions, universal customs, taboos and superstitions.

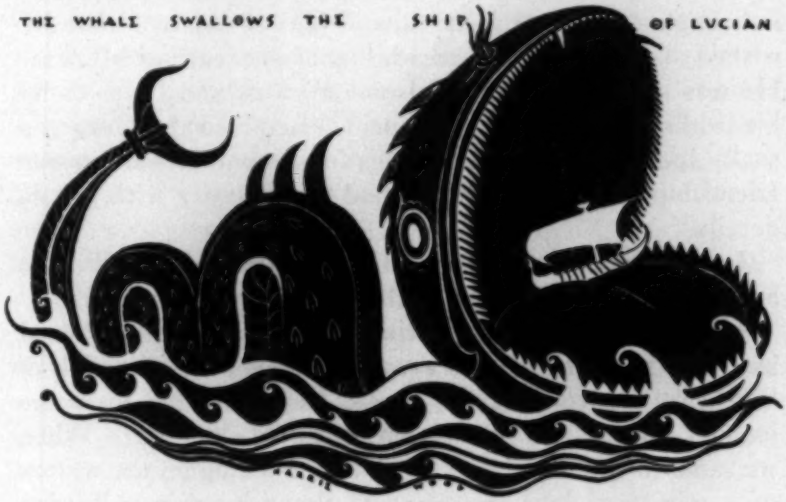
In summary, Miss Bone's book seems to me to have attained the end and aim of all books which seek to teach a given subject; it inspires the reader to plant his own seed, to seek for roots of his own, nourish and prune his young twigs and, finally, find and give shelter and refreshment under the spreading branches of the tree of knowledge which his honest research and wider understanding have grown.

Woutrina A. Bone. CHILDREN'S STORIES AND HOW TO TELL THEM.	*Harcourt*	$2.00
Marie L. Shedlock. THE ART OF THE STORY-TELLER.	*Appleton*	2.00
Elizabeth Coatsworth. THE SUN'S DIARY.	*Macmillan*	2.50

LUCIAN AND HIS TRUE STORY

By Agnes Carr Vaughan

ONE stormy afternoon in December a very bored little boy asked me to tell him a story. We were alone in the library, the curtains were drawn, and a wood fire blazed in the fireplace. Edmund had poked the logs so fiercely that they sent a shower of sparks out into the room and burned a hole in the rug. He stopped then, put a stool on top of the hole, and settled himself firmly, ready for his story.



From "Lucian Goes A-Voyaging"
Illustrated by Harrie Wood (Knopf)

Edmund and I were very good friends. He was less than six years old, with a pair of nice grey eyes that looked you straight in the face, whether he was admitting he had just robbed a cherished peach tree of its green fruit or inviting you, with his politest air, to have "tea and conversation" with him in his playhouse in a corner of the yard. I was greatly in debt to him, for I had been entertained in his playhouse; here was the opportunity, his grey eyes said, to discharge the obligation.

The stories all children know came readily to my mind: "Little Red Riding Hood," "Big Klaus and Little Klaus," "Bluebeard," "Aladdin's Lamp," no one of them would do. Edmund wanted something new. My favorite Greek heroes and heroines, my gods and goddesses were disposed of with the crushing remark:

"I know *them*."

And he did know them. He was on terms of almost embarrassing intimacy with the Gorgon, Medusa. The embarrassment, however, was altogether mine. For he hailed my arrival one Christmas vacation with a greeting so warm it brought a blush to my face — until I learned that he wished to stage a dramatic rendering of the death of Medusa. He was starring as the handsome Perseus and I was to be his leading lady; my hair, he said, resembled the Gorgon's snaky locks. I only mention this inharmonious note in our friendship to make clear Edmund's familiarity with classic details.

Inspiration came at last. I would tell Lucian's "True Story." It was brand new and exciting to the very end.

I chose the part where Lucian and his men are swallowed by the Whale. Edmund's eyes grew round and the pink in his cheeks deepened as we followed Lucian on that fearsome journey through the cavelike interior of the monster. When we came to the island and saw a skiff bobbing on the waters of a miniature lake, we were as thunderstruck as Lucian himself. Yet, pleasant as was that nineteen months' existence in the Whale, we were relieved when Lucian managed to get his ship out through the long throat and safely down into the sea. Edmund decided he liked camping on the back of the Whale better than living inside. He said he could breathe better.

The fire was burning low and Edmund's bedtime was almost at hand. I thought he had had enough excitement for one afternoon, so I stopped. His face fell.

"Is that the end?" he asked.

"No, no," said I hastily, "there was a pirate . . ."

Lucian achieved undreamed-of popularity that wintry afternoon. Many-sided genius that he was, tolerant of all philosophic creeds, and subscriber to none, he stands as the chief literary figure of the second century A.D. As such, he has been read and enjoyed by generation after generation of Greek scholars, but seldom, perhaps, has his "True Story" met with more genuine appreciation and enthusiasm. Edmund wanted to read the entire tale, or have it read to him, and I was forced to explain that the original was written in Greek, and that all translations had been made for grown-ups.

It occurred to me that Edmund's view of the Greeks was that of every small child I had met; they were a solemn and heroic folk who never laughed. But there are others, older far than little Edmund, whose conception is much the same. For my beloved Greeks to be so misjudged, even by children, seemed to me a tragic thing, and I made up my mind that "some day" I would make a translation, or rather adaptation, for children.

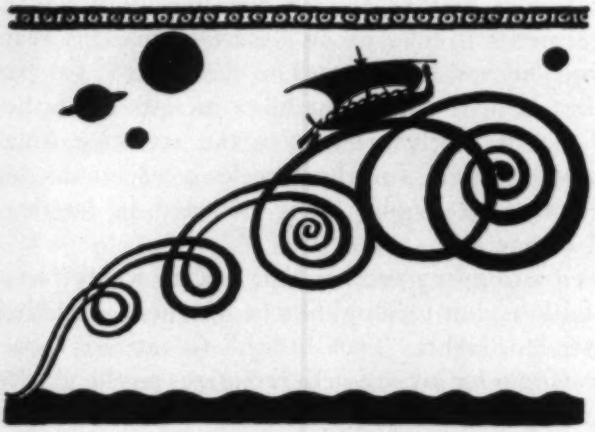
This is what I have done in "Lucian Goes A-Voyaging." The tale is neither solemn nor heroic; it has no high literary merit, it tells of no deserted maidens rescued by chivalrous heroes, it celebrates no wars fought for freedom's sake; but it does shed light upon an aspect of the Greek genius that is rarely brought to the attention of a young and growing mind, for the Greeks were human and they enjoyed a good laugh. They believed in laughter as a mental cathartic.

I have said in my preface that Lucian wrote for an audience of adults, but I should like to add, here, a further word. He intended, in his "True Story," to satirize those Greek writers whom he joyously characterizes as the greatest liars of history, so he intersperses his tale with witticisms and jibes at writers and philosophers who were well known to his contemporaries. This makes enjoyable reading for those who can appreciate it, but it falls flat if the reader is not fully conversant with the situation. Such literary allusions I have omitted.

In addition, I have pruned the "True Story" of everything not pertinent to the adventure itself, I have partially rearranged some of the material, and I have introduced bits taken from other writings of Lucian to serve as connecting links in places where my young readers might be somewhat puzzled by the course of events. I have also given to the story a beginning and an end. I have taken these liberties in order to convey to boys and girls the true spirit of Lucian's story, which otherwise they might have missed through lack of adult perception.

It has been great fun.

LUCIAN GOES A-VOYAGING. By Agnes Carr Vaughan. Illustrated by Harrie Wood. *Alfred Knopf* $2.00



Editor's Note: Miss Vaughan teaches Greek at Smith College.

From "A Roundabout Turn"
Illustrated by L. Leslie Brooke (Warne)

(OVER)

"A ROUNDABOUT TURN"

Illustrated by L. Leslie Brooke. (Frederick Warne & Co.)

A NEW picture book by Mr. Brooke is an exciting event in the world of children's books. This book will be published in the fall and will contain in its sixty-four pages, four full pages in color and many black and white drawings. The verses tell of a toad that lived on Albury Heath, who wanted to see the world.

" 'Well, and what have you found, dear?
And what have you seen and heard?
Is the world really round, dear?'
'Round?' he said, 'My word!
Round?' said he, 'you should feel it spin!
Roundest place I ever was in!
Round!' he chuckled, 'it's that!
But it's rather,' he said with a knowing wink —
'It's rather a *giddy* place, I think.' "

A CHILDREN'S-BOOK MUSEUM

By Frances MacIntosh Schwandt

GERMANY is now the scene of a convention or, you might say, of a celebration called "The Day of the Book," arranged by the Association of Authors and Illustrators. The Berlin program is dedicated chiefly to children's books and several interesting lectures have been given on the purpose and value of the various trends in children's books. The most interesting phase of this "Day of the Book," however, is probably the exhibition of original manuscripts and illustrations in the State Library. One department of this display is devoted to an exhibition of a portion of Dr. Hobrecker's famous collection of children's books, a collection which includes about 10,000 volumes in all.

The collection as a whole is truly a museum of children's books, for it comprises books of all languages and all stages of development, with first editions of modern books and the first children's books ever printed, original illustrations, hand-colored books and complete collections of various stories, such as the Reinecke Fox fable, of which Dr. Hobrecker has about three hundred editions.

The exhibition displays only about two hundred of the whole collection, but for this show Dr. Hobrecker has selected the most typical examples of the various periods of development. Here can be seen the oldest children's book, an "Æsop's Fables," printed in 1565 and highly illustrated with copper engravings, then an "Orbis Pictus" from 1658, also illustrated with copper engravings. These first books have no colored illustrations, it is only later that we find colors in these books, and then in very primitive and elementary colors, but also very bright. From 1698-99 we have the first religious picture book in two volumes, each volume illustrated with about *500* small engravings. From 1772 we see the first magazine for children published in Leipsic in book form. Then follows an interesting little booklet on

equal rights in Germany, showing the influence of the French revolution, but this book by no means upholds the equal rights theory; evidently German children at that time were not to be revolutionary in their opinions. In 1788 begin the ABC picture books in which the various letters are richly ornamented, then follows an interesting "Grimm's Fairy Tales," a first edition from 1822, then the Pestalozzi ABC books and the so-called picture lexicons, in which small pictures are substituted in sentences for words, a system which is in use even today. Of these books, Dr. Hobrecker has a whole series with very instructive illustrations.

These first books up to about the beginning of the 19th century are all very small, designed to fit small hands. The print, however, is also of necessity small and evidently very difficult to read.

The nineteenth century brought numerous phases in children's books. The Struvelpeter books, one a first edition from 1845, can be seen in the exhibit, then the "52 Sundays" by A. Stein, the "Hey Fables," even small cook-books, tiny illustrations and strange recipes, intended for the doll's kitchen. Then we see on display primers from the Biedermeier period, Rococo picture books, Baroque picture books with steel engravings, large and unwieldy; the German "Alice in Wonderland," called "Puppen Wunderhold," in various editions; the famous "Peter Schlemihl"; an interesting "Uncle Tom's Cabin" in German from 1856, with colored woodcuts; a book called "Germania," a history of Germany, illustrated by Hosemann; Wedekind's first book, a story for children, from 1896.

The foreign language books on show are not very extensive, the most interesting, perhaps, is a Kate Greenaway, then an "Alice in Wonderland," illustrated by Cruikshank, of the French an interesting Perrault, a "Lafontaine Fables" from 1850, illustrated by Granville. There are also old and modern Russian books; these latter, published by the Soviet government, are very modern in coloring and of course politically Communist in their teachings. The

method of publications is remarkable, for only a few prints, proofs as it were, are printed. These are shown to a group of children, and their reaction determines whether the book will be finally issued. A very remarkable Japanese picture book from 1829 is shown, evidently one of the first of its kind.

The picture books with moving pictures, which came out about 1880 and thereafter, are attractive. These show pictures with tabs on certain parts. These tabs serve to move an arm, a leg or a head. A delightful innovation for small children, now very seldom used, as the wages for such work, which must be done by hand, are very high.

The illustrators must be mentioned — Hosemann, Oscar Pletsch, Pocci, and then, among the moderns, perhaps the best is Elsa Eisengruber.

One outlay was especially attractive. It showed the development of the story "Haehnchen Kikeriki" from 1814 to the present. The same story seems to have gone through all languages, for Dr. Hobrecker has on view French, Dutch and English editions.

The development of the subject matter for such books is also worthy of mention,—first fables, of course with morals, then religious books, then books of instruction, nature study, gymnastics, drawings and painting, etc. One of the earliest of this latter group is on gymnastics, the illustrations for the various exercises in engravings. Then the stories and verses for children such as we have today.

The bindings, too, seem to have gone through a definite stage of development somewhat different from those for books of grown-ups. The first, just like the adult books, pigskin with goldleaf ornamentation, then stiff paper-covered bindings with religious illustrations on the outside which have nothing whatever to do with the contents of the books, then the forerunners of the modern book, in which the binding is not instructive, but intended only to attract to the contents of the text.

Berlin, Charlottenburg, Germany

THE EARTH FOR SAM

By W. Maxwell Reed

Reviewed by Helen Goss Thomas

THIS is the book that Uncle Max wrote for Sam. Lucky Sam! The writer of this review confesses to the exercise of poetic license in calling the author Uncle Max. Perhaps W. stands for William, and in that case Sam probably calls him Uncle Bill. But it really doesn't matter. One name is as good as another when it belongs to an uncle who can write a book as good as this.

Open the volume at random and your eye is sure to fall on a picture that will immediately arrest your attention, — the book is full of them. It may be fierce old Anchisaurus of Triassic days; or it may be little Eohippus, the first horse, who was no larger than a dog; or it may be Pithecanthropus, the ape-man of a million or two years ago. Whatever it is, you will find yourself scanning the text to learn more about it, and ten to one you will end by turning back to the first page and losing yourself in the absorbing tale of the earth which the book unfolds. When we say "you" we mean you, whether you are twelve, twenty, or forty-two.

Writing primarily for boys and girls from ten to sixteen, Maxwell Reed has achieved a vivid, swift-moving narrative of the earth from the beginning of life to the beginning of recorded history.

The opening pages paint an unforgetable picture of the hot, steaming ball which scientists believe to have been the forerunner of the earth as we know it today. Little by little the ball cools, giving birth to land and sea and atmosphere. Life emerges in the form of infinitesimal cells, floating helplessly in the warm waters of the primordial sea. They divide and subdivide; ages pass, and the first lowly forms of marine plant and animal life appear. The sea becomes crowded, and the more enterprising plants and animals begin to explore the bordering shores. Along the strand of the shallow marginal seas plants and animals strive to adapt themselves to

life on land. Some succeed, others fail; but out of the struggle rise the ancient land flora and fauna which have left their fossil records in the rocks.

With a swift, sure touch the author pilots us through the Paleozoic Era, — the period of ancient history of the earth,

ARMORED FISHES OF THE DEVONIAN PERIOD
From "The Earth for Sam" (Harcourt)

— up through the Age of Fishes, then through the Age of Amphibians with its luxuriant growth of Carboniferous forests to which we owe our oldest beds of coal, until, finally, with the upheaval of vast mountain chains, the climate becomes cooler and cooler and the Permian Ice Age grips the earth in its cold clutches.

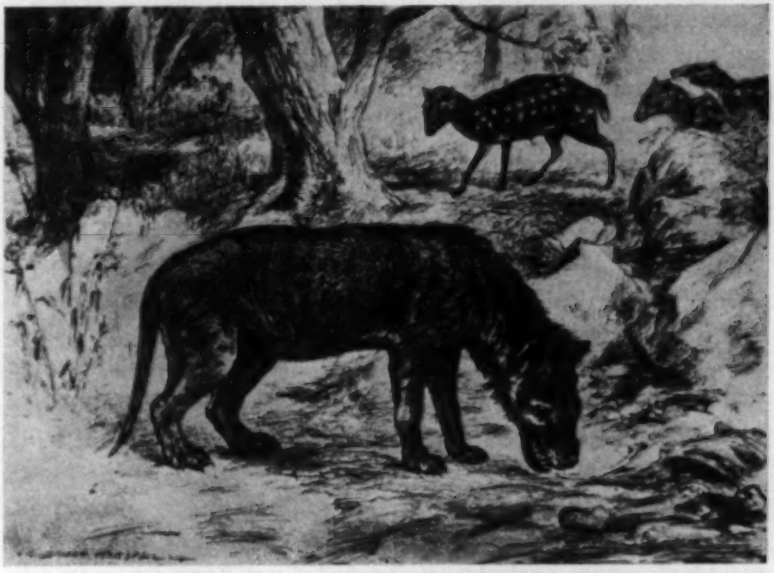
Next comes the Mesozoic Era, — the Middle Ages of earth history, — when birds make their appearance, plants begin to have flowers, and monstrous reptiles rule the earth. Among the giant reptiles the dramatic struggle between the meat-eaters and the leaf-eaters — the carnivores and the herbivores — takes place before our eyes; a useless struggle for both, since they are destined to succumb to the rigors of another Ice Age.

And now we come to the Cenozoic Era, — the so-called modern era of earth history, though it began at least fifty million years ago. This is the Age of Mammals. The giant reptiles have disappeared, and mammals are attaining the supremacy which they are destined permanently to maintain. They grow in number, variety, and size, establishing the family trees of all our modern mammals, including the apes to which, in some way that as yet we do not fully understand, man himself is related. Little Eohippus appears early in this era, growing larger and learning to run more swiftly as time goes on, until, toward the end of the Cenozoic, he becomes a really respectable horse. So it is with the cat family, the dog family, and the other animal families which are familiar to us today. They first appear in small and almost unrecognizable forms, but through the ages they become more and more like their modern descendants.

The climax of the story comes in the Cenozoic Era with the appearance of the earliest of the primates, the great family of animals which includes the monkeys, the apes, and man. As the ages roll by, some of the primates develop into ape-men, such as Pithecanthropus. They are tall and powerfully built, and they are clearly the most intelligent creatures on the earth. Slowly intelligence increases, and in the Pliocene epoch of the Cenozoic Era true men appear for the first time. They are primitive men, to be sure, with much less intelligence than man possesses today, but they are men nevertheless, and our direct ancestors.

The Cenozoic Era closes with another long Ice Age which spells doom for many of the larger and clumsier

mammals, but which man, with his agility and intelligence, is able to survive. The last pages of the book leave us with a vivid picture of those remarkable Cro-Magnon men who, as the last great ice sheet was withdrawing from Europe, were painting in colors on the walls of their caves lifelike pictures of the reindeer, the bison, and other wild animals of their day.



HYENODON HORRIDUS
From "The Earth for Sam" (Harcourt)

As the author says, Sam and the rest of us have traveled down through the museums of time, through a thousand million years until, at last, we stand on the threshold of recorded history. Here the story ends, a story written with charm, with scientific accuracy, and with an appeal to the dramatic instinct which lurks somewhere in each and every one of us.

Editor's Note: Mrs. Thomas is joint author with W. W. Atwood of the new geographies published by Ginn and Company, under the general title "The Earth and Its People."

BY BOOK TO AFRICA

By M. M. Atwater

IT may seem strange for some one who lives in the Rocky Mountains of North America to be writing about Africa. But it is not so unreasonable after all. Is there any one who has not, through reading books, fallen under the spell of some never-seen country? Africa, the Dark Continent, has captured my fancy for all time. After knowing the snow-capped region all about me, I should, for very force of contrast, like to explore the hot, grassy reaches of that other wilderness. I long to see for myself its herds of elephants, its lions, giraffes and innumerable other creatures. I should like to float down its mysterious rivers, penetrate its tangled jungles. I imagine visiting a diamond mine or watching a pygmy make poisoned arrows. And since I cannot do these things and probably never shall be able to, I satisfy myself by reading books.

The very word "Africa" is fascinating. Most names are ordinary enough and are lucky if they call up a clear picture of a certain place or thing. But Africa! There is a name that sets my nerves to humming.

Since my school days, when I read of Vasco da Gama, how he rounded the tip of the Dark Continent and how he sailed along its forbidding coast, I have been interested in this country. That I am not alone is proved by the numbers of men who have given their lives to explore it and by the books crammed with wildest adventure which have been written about it. Burton, Speke, Rhodes, Livingstone, Stanley, Roosevelt, Akeley, these are some of the names associated with Africa and its story which, even now, is still only half told.

Quite recently I saw that marvelous motion picture, "Simba," made by Martin Johnson and his wife. Probably many who read these pages saw it too and were enthralled by the sight of natives attacking a lion with their spears, of a rhinoceros charging, or glimpses of vast herds of moving

game. With them I want to share the pleasure of reading "Safari," the story of the making of the picture.

The book tells of the months of labor, the disappointments, hardships, and dangers which went into the make-up of a few hundred feet of film. To those who love adventure I can recommend "Safari" without fear that they will be disappointed.

It is a far cry from the motor-train of the Johnsons, equipped with every conceivable article for comfort and safety, back to the safaris of earlier explorers who disappeared into the jungle with few followers and meagre equipment and still farther back to the slave-gangs of Arab ivory-traders.

No one book could tell the many-sided story of Africa. To any one who shares my interest in the Dark Continent, I can only recommend my own procedure. Go to the Library; search out in the classified index the subject of Africa; choose the titles that sound most alluring. You can hardly go wrong. Better still, persuade the librarian to let you go to the shelves. Take down one book after another and browse through it. The librarian will have to drive you out at closing-time and you will depart with a load of books you can hardly carry.

On my desk at this moment there is a stack at least a foot high. I scarcely dare to open any of the volumes, because, the moment I do, my work for the day is over. There are books on Rhodesia, England's new Empire in Africa; on the gold-fields; on the diamond mines, on exploration and hunting; naturalists' books, historical books, books of romance.

The list of titles which I shall give here is merely a starting point. From it any one can follow his own tastes in whatever direction and as far as he pleases.

"African Game Trails," by Theodore Roosevelt, who was not only a great President, but a great adventurer, historian, and naturalist as well.

"She," by H. Rider Haggard, whose stories of romance are read all over the world. I might add just a word about reading "She." It was written in a day when people wanted

their books to last a long time. Don't hesitate to skip, then, when it rambles. Read it for the story of the three Englishmen in the African realm of the woman who lived two thousand years.

"Safari," by Martin Johnson, which I have already mentioned.

"Stanley's Journey Through the Dark Continent" in the "Life Stories For Young People" series. This book is a shortened version taken from Stanley's own diaries of the first trip ever made by a white man from one side of Africa to the other. Perhaps the account of his thirty-two fights with cannibals will make you want to read the diaries themselves.

"In Brightest Africa," by Carl Akeley. It may be said that Akeley was the first explorer who really loved Africa. To him it was not the Dark Continent. All his life and skill he devoted to the preservation of Africa's fast disappearing animal life. The results can be seen in Akeley African Hall of the Museum of Natural History in New York.

And now for a few glimpses of things that the Africa enthusiast can dig out for himself. There is the story of Livingstone, the great missionary explorer, carried through endless marshes on the shoulders of his faithful African followers to die at last in the depths of the jungle, thousands of miles from home and his people. There are stories of the Boer War, of slave-traders, ivory-hunters, gold-seekers.

Every book-seller's catalogue includes the names of volumes that carry on the tale. I merely unlock the door. Open and take what you please. Martin Johnson and his sharp-shooting wife have gone back to Africa with their cameras. Hunters still face the charge of lion and elephant. Explorers find new rivers, new gold-fields and diamond-mines, see strange peoples. And best of all, they continue to write about their journeys for the benefit of those who have to stay at home.

Basin, Montana.

Books mentioned in this article:

Carl E. Akeley. IN BRIGHTEST AFRICA. *Doubleday* $2.50
Garden City 1.00

Rider Haggard. SHE. *Longmans* 2.50

Martin Elmer Johnson. SAFARI, A SAGA OF THE AFRICAN BLUE. *Putnam* 5.00

Theodore Roosevelt. AFRICAN GAME TRAILS. *Scribner* 6.00

Other good books on Africa:

Mrs. D. J. D. Akeley. JUNGLE PORTRAITS. *Macmillan* $3.50
Adventure during four expeditions to Africa, the last made with no white companions.

Paul B. Du Chaillu. WILD LIFE UNDER THE EQUATOR. *Harper* 2.00
Based on the author's own explorations and travels in Africa about 1860.

Jean K. Mackenzie. BLACK SHEEP; ADVENTURES IN WEST AFRICA. *Houghton* 2.50
Humorous, sympathetic, and understanding letters of an American woman missionary.

Jean K. Mackenzie. AFRICAN ADVENTURES. *Doubleday* 1.50

Stewart Edward White. AFRICAN CAMP FIRES. *Doubleday* 2.00
Lively, well-written sketches of hunting and adventure in British East Africa.

SELECTED BOOKS OF THE SPRING, 1930

Bunsel, Madeleine. THE PICTURE BOOK OF A BIG CITY. *Knopf* $1.25
A black and yellow picture book full of the sights and activities of a big city.

Fyleman, Rose. TEA-TIME TALES. *Doubleday* 2.00
Characteristic short and slight but amusing tales.

Gimmage, Peter. THE PICTURE BOOK OF SHIPS. *Macmillan* 2.50
Bright pictures of all kinds of ships from the canoe to the battleship.

Jones, Wilfred. HOW THE DERRICK WORKS. *Macmillan* 2.00
Distinguished pictures showing the derrick at work on the skyscraper.

Lenski, Lois. PICTURE BOOK OF WASHINGTON. *Coward* 2.00
Washington at Easter as seen by a small visitor.

Thackeray, William Makepeace. THE THACKERAY ALPHABET. *Harper* 1.00
Amusing pen and ink pictures and verses.

Tietjens, Eunice. THE JAW BREAKER'S ALPHABET. *Boni* 3.50
Pictures by Hermann Post.
A distinguished picture book inspired by verses written by Mrs. Tietjens to interest her daughter in the pre-historic plants and animals, and also by a knowledge of natural history museums of the continent and America.

* * *

Bonsels, Waldemar. THE ADVENTURES OF MARIO. *Boni* 3.00
Illustrated by Kurt Wiese. Translated by Whittaker Chambers.
Readers who enjoyed "Tarka the Otter" or "Bambi" will enjoy this charming book of a boy's life in the forest.

Bronson, Wilfred S. FINGERFINS: THE STORY OF A SARGASSO FISH. *Macmillan* 2.00
The artist-author was a member of the Beebe Expedition to the Sargasso Sea.

Butler, Eva L. ALONG THE SHORE. *Day* 1.25
Illustrated by the author.
A simple description of the life of the shore.

Daglish, E. F. LIFE STORY OF BIRDS. *Morrow* 3.00
Ways of birds for the general reader. Marvelous wood cuts.

Evans, Hubert. THE SILENT CALL. *Dodd* 2.50
Experiences with animals and birds of British Columbia, told by a man who is able to portray the fascination of the outdoors.

Morse, G. F. MY LIFE WITH ANIMALS. *Rockwell* 2.00
Experiences with animals at the Franklin Park Zoo.

Patch, E. M. HOLIDAY MEADOW. *Macmillan* 2.00
Stories of birds, animals and plants that some children discover in the meadow of Holiday Farm.

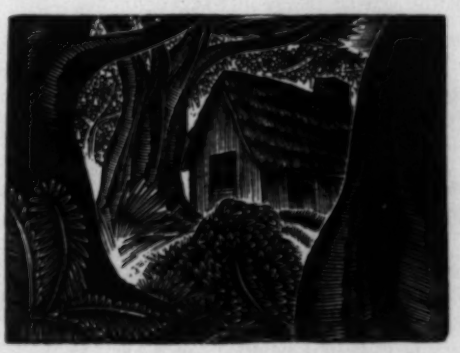
Reed, W. Maxwell. THE EARTH FOR SAM. *Harcourt* 3.50
See page 136.

Tracy, H. C. AMERICAN NATURALISTS. *Dutton* 3.50
Theodore Roosevelt, Carl Akeley, William Beebe, William T. Hornaday, Frank M. Chapman, Audubon, Burroughs, etc.

Best, Herbert. GARRAM THE HUNTER. *Doubleday* 2.00
See page 155.

Coatsworth, Elizabeth. THE BOY WITH THE PARROT. *Macmillan* 1.75
The manly Sebastian journeys over the Andes with a peddler's pack and a parrot, who helps with the business.

Kerr, Estelle. THE TOWN CRIER OF GEVREY. *Macmillan* 2.00
A true story of children and grown-ups as seen and drawn by the author when she lived in their midst in 1918.



Macmillan, Donald G. KÁH-DA. *Doubleday* 2.00
The daily life of a boy of Etah, North Greenland.

Murphy, A. B. EVERY WHICH WAY IN IRELAND. *Putnam* 1.75
A Girl Scout's own well-written account of a summer in Ireland.

Parker, Cornelia Stratton. WATCHING EUROPE GROW. *Liveright* 4.00
There is much good material in this travel-history which reviews two thousand years of Europe's making, but many people will be bored by the travelers, Mat, Mit and Eric, who "brought the continent up to date in three months."

* * *

Linderman, Frank B. AMERICAN, THE LIFE STORY OF A GREAT INDIAN, PLENTY-COUPS, CHIEF OF THE CROWS.
See page 163. *Day* 3.50

Schultz, James Willard, and Donaldson, Jessie Louise. THE SUN GOD'S CHILDREN. *Houghton* 3.00
The story of the Blackfeet tribe, their activities and ceremonials and an interpretation of their life.

* * *

Bennett, C. M. WITH MORGAN ON THE MAIN. *Dutton* 2.50
An exciting story of the pirate exploits and buried treasure of Sir Henry Morgan, famous buccaneer.

Broster, D. K. FLIGHT OF THE HERON. *Coward* 2.50
A fine story of the Jacobite cause.

Campbell, Harriette P. RED COATS AND BLUE. *Harper* 2.00
A good story of the Revolution.

Marryat, Captain F. CHILDREN OF THE NEW FOREST.
Illustrated by Lynd Ward. *Macmillan* 1.75
A new edition edited by May McNeer.

Raymond, Margaret Thomsen. LINNET ON THE THRESHOLD. *Longmans* 2.00
A good story of a young girl starting forth into the business world.

* * *

Chaucer, Geoffrey. CANTERBURY TALES. *Longmans* 3.50
Translated into modern verse by Frank Ernest Hill.
See page 153.

Vaughan, Agnes Carr. LUCIAN GOES A-VOYAGING. *Knopf* 2.00
Amusing stories of exaggeration and wonder retold by a teacher of Greek at Smith College from "True Story" and other writings of Lucian.

McMahon, J. R. WRIGHT BROTHERS, FATHERS OF FLIGHT. *Little* 2.50

The complete story of the experiments and achievements of these two great inventors whose discoveries are embodied in every practical airplane known in the world today.

White, Percival. HOW TO FLY AN AIRPLANE, A TEXT-BOOK FOR BEGINNERS. *Harper* 5.00

Written for those who want a practical knowledge of the art of flying. Many pictures and diagrams.

* * *

Bell, Louise Price. JANE-LOUISE'S COOK BOOK. *Coward* 1.50

Harper, Wilhelmina, compiler. A LITTLE BOOK OF NECESSARY BALLADS. *Harper* 1.00

Illustrated by Helen B. Evers.

Twenty-four ballads of stirring events, courage, romance and chivalry.

Hobbs, E. W. HOW TO MAKE OLD TIME SHIP MODELS. *Lauriat* 4.50

King, Mrs. C. B. ROSEMARY MAKES A GARDEN. *Penn* 2.00

Milne, A. A. HUMS OF POOH. *Dutton* 2.50

Each song is prefaced by Mr. Milne, who in a delightful introduction advises whoever is going to sing them in public to read the explanation, particularly for the benefit of the old gentleman with whiskers in the middle of the third row who *may* take the Pooh books to bed with him, but who *may* think he is at a meeting of the Royal Asiatic Society.

Webber and Webster. TYPICAL PLAYS FOR YOUNG PEOPLE. *Houghton* 2.00

Illustrations in this list by Lynd Ward for "The Children of the New Forest" (*Macmillan*)

BLUE PRINTING THE WILD FLOWERS

By Eleanor Riddle

HAVE you an album filled with blue prints of wild flowers which you picked in the country, or on one of your trips, perhaps a camping expedition, last summer? If you have, you know what fun it was to make the blue prints, paint them with your water colors and then paste them in your book, thus making a flower record of places where you spent many happy hours. Most of us have ordinary photograph albums filled with snapshots of people and places we like — but an album full of blue prints of flowers is much more intriguing! It is also a wonderful way to learn to know the wild flowers.

A regular photograph printing frame and blue-print paper — the kind that comes with twenty-four sheets in a can (not architect's paper in rolls), 5″ x 7″ for larger flowers and 4″ x 5″ for the smaller ones — are all the materials necessary to start with. The flower to be printed is placed carefully on the inside of the glass of the frame and arranged to look as natural as possible, at the same time showing the form of the flower and leaf. A sheet of blue-print paper is then laid over the flower, green side against the glass. During this process you must be careful not to expose the paper to the light any more than is necessary and not to let any moisture from the plant get on the paper. The back of the frame is now clamped on and we are ready for the printing. If a flower is very thick where it joins the stem, it is sometimes necessary to cut a slice off on the side against the wooden back of the frame. It will not show in the print and it may prevent the glass from breaking, which occasionally happens.

The frame is laid where it is exposed to the sun and should be tilted so as to have the rays strike it as directly as possible, and any obstruction that may cast a shadow should be removed. On a bright day, twenty minutes is usually a long enough exposure; on a cloudy day half an

hour, or even an hour, is necessary. The paper will first turn white, then darken, and should be a dark blue-gray color when finished. Next, the paper is taken out of the frame and quickly put into clear, cold water, running if possible, so that it is entirely covered. This washes off the chemical and makes the print permanent. About half an hour is long enough for washing and then the print should be dried on a flat surface, tilted so that the water may drain off. The finished print comes out with a white flower on a blue background. If you prefer the background a very light blue, give it a shorter exposure and leave it less time in the water. You are now ready to use your water colors. It is advisable to keep your specimen so that when you paint it you can see what the colors are. Veins in the leaves or separate petals may be shown by painting one section and letting it dry and then painting the adjacent section. I have found that the color called "New Green" is the best shade for leaves and stems.

After the print is painted it is ready to mount in your album. Ward's Wafers, small squares gummed on both sides, are the best for mounting, for they do not show and it is comparatively easy to remove the print if one wishes to insert a better one or to change the arrangement. The flowers should be arranged in families in a loose-leaf album and the name of the family put at the top and the name of the species under each flower. Also, the place and date of finding is valuable for the record. Some experimenting in different parts of the process always has to be done before you get the results most satisfying to yourself, as individual tastes differ.

One of the most interesting facts that you can discover is how many species there are of the same genus. I have about twelve different kinds of violets in my total collection of about two hundred and seventy-five prints, about thirteen golden-rods, and ten orchids. The printing often brings out the minute differences very distinctly and often I have discovered that two flowers which I thought were the same are not. One of the most unusual flowers that I have found

is a Northern Orchid, which grew on the edge of a cold spring on Cape Cod. This orchid, I was told, has never been found south of northern Maine before, and the only reason it grew there was because of the cold water.

The first summer that I collected flowers in this way I was on Grand Isle in the middle of Lake Champlain for the first half of the summer. That is a limestone region and very rich in its flora, and I found over seventy-five different kinds of wild flowers. The rest of the summer we spent on Cape Cod in a sandstone region. I expected to find very few new flowers there, but much to my surprise I found about eighty-five more, showing the effect the soil has on plant life.

The blue prints of flowers which I collected in Europe last summer are some of the most valuable relics of my trip, and what memories they bring back to me! A delicate lavender flower, Malva silvestris, growing between the stones in the ruins of a tower of Heidelberg Castle in Germany; several Alpine flowers from the Jungfrau in Switzerland; six different kinds from the Roman Forum; several, including wild larkspur, from the ruined steps of the old Roman theatre in Fiesole, near Florence, Italy, are a few of my summer's treasures. This coming summer I am looking forward to spending in the Rocky Mountains and California. I am told that the flowers of Yellowstone and Glacier National Parks are marvelous, and in the latter Park I am hoping to find many more of the Alpine species which grow there near the glaciers. Thus I have a permanent collection of flowers which will never lose their color, will never break off or crumble as the dried collections do.

Editor's Note: We wish we had not had to consider expense and could have printed one of Eleanor Riddle's richest flowers with all the colors she had applied with her brush. We had, however, to choose a white flower with green leaves.

In the August Horn Book, Robert E. Dodge will write about his explorations — geographical and in print — of the waterfront at Stonington, Connecticut, and the ships, present and past, which have frequented that port. This will be the third article in which a boy or girl describes a hobby. Joseph Bradley's "Adventuring with Music," in the February number, was the first.

for VACATION READING

GARRAM THE HUNTER **by Herbert Best . . *pictures by Erick Berry***

The son of a Hill tribe chieftain, and his great dog, Kon, find adventure among the Fulani of the Plain, in this dramatic story of West Africa. ***$2.00***

JUDY OF THE WHALE GATES

by Elizabeth Burrows . . *color frontispiece and end papers by James Daugherty*

Far out in the Aleutian Islands Judy Ivanoff lived alone, except for Eskimo servants — and then the yacht, *Aphoon*, sailed through the Whale Gates — bringing strangers and a mystery! ***$2.00***

TEA TIME TALES **by Rose Fyleman . . *illustrated by Erick Berry***

A new book by "R. F.," with thunder giants, pink rabbits, a fairy who lived in a dairy and many other unusual characters, is good news for vacation. ***$2.00***

KAH-DA **by Donald Baxter MacMillan . . *illustrated with many photographs***

Hunting musk-oxen, netting auks, traveling over glaciers in a dog sled is all part of the daily life of this North Greenland Eskimo boy. ***$2.00***

Three new WINDMILL BOOKS — *only $1.00 each*

THE JINX SHIP **by Howard Pease**

Dark adventure on a tramp freighter in the Caribbean by the author of *Shanghai Passage* *Formerly $2.00,* ***now only $1.00***

THE DISAPPEARANCE OF ANNE SHAW **by Augusta Huiell Seaman**

The first one of Mrs. Seaman's mystery stories ever to be published in a popular price edition. *Formerly $1.75,* ***now only $1.00***

UPSTAIRS, DOWNSTAIRS

by Edith Bishop Sherman

Four lively heroines in a modern boarding school. By the popular author of *Mistress Madcap.* *Formerly $2.00,* ***now only $1.00***

READY JUNE 1

THE BIG VACATION BOOK FOR BOYS

More than 500 pages of mystery, adventure and action selected from your favorite authors. A perfect book for summer reading. ***$2.00***

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COWARD-McCANN » NEW YORK

THE PROLOGUE

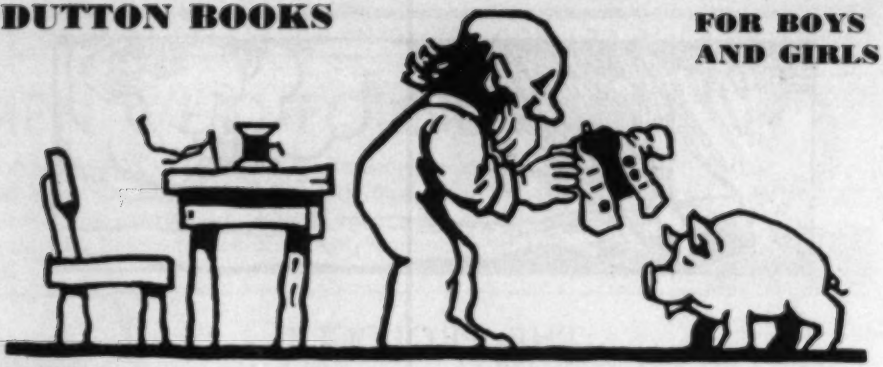
When April with his showers hath pierced the drought
Of March with sweetness to the very root,
And flooded every vein with liquid power
That of its strength engendereth the flower;
When Zephyr also with his fragrant breath
Hath urged to life in every holt and heath
New tender shoots of green, and the young sun
Half of his course within the Ram hath run
And little birds are making melody
That sleep the whole night through with open eye
(For in their hearts doth Nature stir them so),
Then people long on pilgrimage to go
(And palmers to be seeking foreign strands)
To distant shrines renowned in sundry lands.
And then from every English countryside
Especially to Canterbury they ride,
There to the holy sainted martyr kneeling
That in their sickness sent them help and healing.

From "The Canterbury Tales, Six Tales and Six Lyrics," by Geoffrey Chaucer. Translated by Frank Ernest Hill. Illustrated by Hermann Rosse. *Longmans* $3.50

Mr. Hill presents here The Prologue, The Knight's Tale, The Prioress's Tale, The Nun's Priest's Tale, The Pardoner's Tale, and The Book of the Duchess in modern English verse.

To open the work of a great poet like Chaucer to young and old alike with the vitality, richness and skill which infuse this volume is a grand accomplishment and makes this volume of Mr. Hill's an important event of the spring and of the year 1930. The book will be reviewed fully in the next number of The Horn Book.

DUTTON BOOKS **FOR BOYS AND GIRLS**



THE DEENIE MEN

Written and illustrated by Jo McMahon

In this book you will meet the Deenie Men, who are faery folk, and Fwitt, the Humming Bird, and Totem, the Frog, who are the best of friends and go walking together. We are sure you'll love them all — and their pictures as well. (Ages 5 to 10.) $2.00

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Here is a new song book full of all the songs, ditties and chanties with which Winnie-the-Pooh varies his conversation and comforts his mind. If you hum these Hopefully and Helpfully, you'll be happier still, Pooh says. (All ages.) $2.50

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Illustrated by Blanche Greer

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E. P. DUTTON & CO., INC., 300 Fourth Avenue, New York City

From "Garram the Hunter"
Illustrated by Erick Berry (Doubleday)

GARRAM THE HUNTER

Reviewed by JEAN KENYON MACKENZIE

HERE is the ancient union — a boy and a dog. The boy, moreover, is armed; he wears no more than a leathern loin cloth; he has the most persistent villainous foes; he is of a solitary genius; he hunts alone, alone he makes his fire and cooks his hunted supper; he sleeps alone, he has a secret cache in a secret pass among the rocks of his native Hill country, and before the close of the book he will have triumphed in a single-handed, satisfying fashion over his enemies. In much of this he resembles the unforgotten *Toro,* of whom Leo Walmsey tells us.

But Garram has a wider range than Toro, who is entirely a forest creature. Garram, with his dog Kon, leaves his village in the Hill country and the small rustic living that is there, to enter a strange populous city. Yelwa, a city of the Fulani, one of the Plain cities of Nigeria — that the reader, alas, is so little likely ever to see! What fun to steal away from home — on the advice of a Rainmaker and for reasons of tribal policy — and with a bit of loin cloth about your middle, a most distinguished dog at your heel, and armed correctly, as your author has known how to arm you — to come up under the great wall of a Fulani city.

At dawn the great ports of that city are opened and the traffic of the day — the traders, the farmers, the drivers of donkeys — begins to pour out of those gates. They all, and

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HARCOURT, BRACE & COMPANY
Publishers

the very women that carry the water jars, wear an abundance of clothing. So that the laughing girls laugh at a boy who comes in from the country clad in his own dark skin. Well, let them laugh — for soon, by way of such a roystering brisk adventure as would look well in the "Arabian Nights," Garram the rustic is thrust into the regard and sudden approbation of the Emir of that region. First, he has the fortune to make the Emir laugh — not one of your princely laughs, but a good hooting laugh. And then he has the fortune to save the Emir's life.

With no more told than this you are prepared to find Garram and the Emir soon to be as one, like Joseph and the Pharaoh — and a good thing for the Emir, too, that he should have a staunch true friend like Garram, the hunter from the Hill country, whose dog has more sense than most men.

I must say for myself, who have consorted in Africa with nothing grander than a Bantu headman, striding about his forest hamlet in a leopard skin, that all this business about a Nigerian city — with its great walls and its dusty streets, its traders, craftsmen, priests, and its soldiers, its courtiers and their deadly intrigues — is fascinating and impressive. No wonder that Kon, country hound that he is, ran amuck among the novelties of the metropolitan market place. And don't suppose that his country fashion is the measure of his quality either, for who but Kon discovered the Would-be Assassin of the Emir?

It is well that all go armed in this book — poisoned arrows in every quiver and a suitable knife at every side — for this is a story of intrigue, both in the big city and in the home town. Garram will need his wits — so much admired by the Emir, and his courage — three sentries must die quietly at the door of but one of his adventures, and his friend Ibrahim — who so much resembles Jonathan the friend of David, — and his coat of finest chain mail that has survived the crusades, and his leopard skin, and his dog Kon. All these he will need before he rescues his father and punishes

BOYS!
Form a RED LION CLAN

What is A RED LION?

Reddy, leader of the Red Lion Clan, is a modern Huckleberry Finn. The Adventures of Reddy, and his Red Lion Clan are told in a new book — REDDY, by Mary Biddle Fitler.

After Bill McCawley read this book he decided that he and his friends could have just as much fun as Reddy and his clan. These boys formed the Red Lion Clan of Haverford. Some of their friends heard about it and immediately two more clans were formed. When we heard of it we thought that there would probably be lots of boys who would want to form a clan. This is not a boy scout movement although we shall be very glad to have boy scouts in the clans. But this clan is organized purely for a good time and is the boys' own club and is for them to manage. There is no age limit — young boys and older ones may form their own clans.

How to Organize

Your application blank is on the back of the jacket of REDDY.* Simply fill in the blank and mail the jacket to us. We shall send your badge that proves you a Red Lion. Then, get the boys in your town together; get them to send in their jackets for membership. The Clan is yours, boys; go ahead; elect your leader, and plan your fun.

Honor Badges

After you have sent in your jacket and received your badge, work for a special award. Get ten other boys to send in their filled-in jackets through you, and you will receive the HONOR BADGE.

Send Your Filled-In Jacket to:

HARPER & BROTHERS

Reddy Clan Editor,

49 East 33rd Street, New York

**If your jacket does not carry a blank, return it to us and we shall gladly substitute one with a blank.*

his enemies, and saves his tribe. It takes him a good three months to accomplish these ends, and believe me, at the close of these hazardous adventures, Garram is much admired.

Many a youthful reader will rejoice that this is a *long* book. It is full of movement. The concrete aspects of that

From "Garram the Hunter"
Illustrated by Erick Berry (Doubleday)

far-away life are thoroughly realized. Mr. Best has seen the plains and the hills, the cities and the hamlets, the Emirs and the boys of which he writes, for he has been eleven years among them as a British Colonial Officer. His wife, Erick Berry, made her vivid drawings on the spot. It is a book written with vigor and enjoyment; it is full of laughter, of

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Kit and Kat, the Dutch twins, are probably the most famous twin children in the world. This newest twin book describes their further adventures, told in simple fashion for a child just beginning to read.

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A book for the very youngest. The story of these smallest of the Twins begins when they are found as babies on the doorstep of a farmhouse. In short sentences and simple language, it gives an attractive picture of everyday life on a farm. $1.75

Nancy when she was little

Houghton Mifflin Company

murder and shallow adolescent cruelties, of horrid torture threatened and culminating in comic relief. Full of escapes. Full, too, of treasures of observation and sure to enrich the reader. In fact, it is a full book, and the reading of it will give a boy a fine full feeling.

And if, at the end of it, he should be casting about for a book that will do him a further service in his search after Africa, let him come into the Palaver house with Blaise Cendrars, whose book — so marvelously translated by Marjorie Bianco — has the most inadequate of titles: "Little Black Stories for Little White Children." For there the African speaks for himself, these are indeed his own tales told in his own fashion; the very breath of his being is in them. On such stories, African boys are reared; their very dogs know them and wag their tails when they are told. I do not know any other book that smells of African home fires as this one does.

Books mentioned in this article:

Walmsey. TORO OF THE LITTLE PEOPLE.	*Doubleday*	Out of print
Best. GARRAM THE HUNTER.	*Doubleday*	$2.00
Cendrars. LITTLE BLACK STORIES FOR LITTLE WHITE CHILDREN.	*Brewer*	2.00

From "Little Black Stories"
Illustrated by Pierre Pinsard
(Brewer)

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LUCIAN GOES A-VOYAGING

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By Susan Smith. Illustrated by Harrie Wood. An entertaining book on decoration which tells of the handicraft period of American history, and includes chapters on Baron Stiegel's glassware, Paul Revere's silver, Thomas Jefferson as an architect, Currier and Ives prints. $2.00 *Already published*

ALFRED·A·KNOPF BORZOI BOOKS **730 FIFTH AVE·N·Y·**

From "American" Illustrated by H. M. Stoops (Day)

"AMERICAN"

Reviewed by TRENTWELL MASON WHITE

"AMERICAN," the life story of a great Indian, is the first biography in two years that I have found to be truly worth reading and worth keeping. Its subject is Plenty-coups, chief of the Crows, the only legitimate chieftain left who saw and knew intimately much of the old life of the plains Indian.

On the wings of the Hunting Wind we leave the Four-way Lodge with Plenty-coups and his comrades. Down roaring rapids to the click of shod canoe-poles we are swept along into a thousand strange adventures. Across the sun-parched plains we ride with a half-wild pony between our knees to do battle with the Sioux, the Arapahoes, or the Cheyennes. At twilight, after the chase, we lie on our couches of new-pulled hemlock, listening to the talk of the elders and the noises of the night as the woodsmoke drifts through the stars.

Through Mr. Linderman's understanding and sympathetic picture, we learn innumerable Indian customs and traditions that have never previously found their way into the printed page. The myth of Indian stoicism is here exploded. New light is thrown upon the redman's philosophy of life and death. There is something about it that makes us echo Kipling, "For the Red Gods call us out and we must go."

AMERICAN by Frank B. Linderman. *Day* $3.50

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Boston **LITTLE, BROWN & COMPANY** ***Publishers***

THE HISTORY REFERENCE COUNCIL

Addressed to Schools, Libraries, Teachers and Librarians

SINCE 1927, when the Horn Book* described the beginnings of the History Reference Council, that association of six Massachusetts schools and The Bookshop for Boys and Girls in Boston has extended corresponding membership to schools and individuals in other states and in England and on the Continent. We need not again describe in detail its service, — bringing to its members a generous supply of specially chosen, vivid and varied source material for correlated teaching of history, science, literature, music and art. We may well, however, give you news of the Council's accumulated resources, now available for new members, and of its plans for this season of 1930-1931.

Since 1927, forty printed bulletins, of some 2,500-3,000 words each, have been issued for members during each school year. In form these are adapted for standard school binders. While their substance is too rich for cataloguing here, we note that they include two series on mediæval London and mediæval Paris; guilds, markets, schools and universities, hospitals, courts, the Jewry, etc., with large scale reproductions of early maps. These bulletins also describe castle and cathedral building; and special illustrations of Coucy, Chartres, Mont St. Michel, etc., are supplied at cost. Another group of bulletins gives mediæval songs with their music. There is a "Cloth Song" familiar to castle ladies of the twelfth century, chants, Huguenot war songs, and Elizabethan rounds. To show the stirring of scientific thought in the Middle Ages the bulletins give quotations ranging from the "bestiaries" to the observations of Roger Bacon and to Pascal's experiments.

This year a generous guarantee enables the History Reference Council to realize a hope held from the beginning, to reduce its Corresponding Membership fee from $50 to only $15 per year. Besides entitling member schools to

* November, 1927, issue.

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LONGMANS, GREEN AND CO.
Publishers, New York

twenty copies each of the forty bulletins issued in 1930-1931, membership gives schools and individuals the exclusive right to secure at cost the collection of 120 bulletins privately printed during the last three years, its reproductions of old maps, and of castle and cathedral plans and views, etc.

For 1930-1931 the Council's plans include supplying its members, as before, with concrete material on the life and arts of the period, between A.D. 900 and A.D. 1650, in England and France, — material practically inaccessible without time and equipment for special research. What is more, its special committee of teachers especially plans following the urge of mediæval and Renaissance life and commerce from London across the Channel, and along the routes of pilgrimage and trade to shrine and mart on the Continent.

The membership dues of the History Reference Council are as follows:

I.	*a.*	Corresponding schools (20 copies of each bulletin)	$15.00
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All enquiries as to membership and service should be addressed to one of its officers.

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THE JUNIOR LEAGUES of New England and Montreal, together with The Bookshop for Boys and Girls, Women's Educational and Industrial Union, Boston, offer a prize of $500 for a distinguished play for children (but not by children). The competition will close January 1, 1931. The judges will be Mrs. Henry Jackson, Jr., of the Junior League Players, Miss Anne Sherwin of the Lee School, and Miss Bertha E. Mahony, Director, The Bookshop for Boys and Girls.

The Prize Winning Play will be produced by the Junior League Players of Boston in the spring of 1931.

The rights to the prize play shall be retained by The Bookshop for two years (until January 1, 1933). It is hoped that this contest may result in bringing together a group of plays of sufficient merit to be published in a volume with the Prize Play. If the play is published before the above date, royalties for production shall belong to The Bookshop and book royalties to the playwrights. If not published, the rights shall revert to the playwrights on that date. The Junior Leagues of New England and Montreal shall have the right to produce the Prize Play without the payment of royalty.

In the event of the publication of a collection of plays, The Bookshop will guard the interest of each playwright as carefully as its own and will see that fair agreements are worked out with each.

The Prize Play must meet the following specifications:

It must have imaginative quality and picturesque setting.

It must be practical to produce indoors, and possible for outdoor production.

It must provide opportunity for singing and dancing.

It must have not less than ten parts, and not exceed an hour and a half actual playing.

The right is reserved not to award the prize if no play submitted is deemed worthy of it.

An addressed stamped envelope for the return of the manuscript should be enclosed with each play. Plays should be addressed:—

THE PLAY CONTEST

270 Boylston Street, Boston, Massachusetts

THE CHILD IN A CHANGING WORLD

ADVERTISING THE NEW ERA MAGAZINE

WE are in the midst of a rapidly changing civilization. A new type of education is needed to prepare our children for new conditions. There is a growing number of parents and teachers in all countries who are seeking to adapt education to modern needs, — seeking to prepare the child to take his place in a new world.

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an international monthly magazine, brings to parents and teachers the thoughts and experiences of leading educators all over the world. Its aim is to help in the solution of the new problems that face the teachers and parents of today.

A NEW CONSCIOUSNESS. Material necessity is welding the nations together; we are realizing more and more that we are part of a world that is *one*. There is an urgent need for similar coöperation in educational and cultural spheres. One of the tasks before us is the development of an international mind to function in a unified world. There is a need for minds that think in world terms if we are to solve successfully the great international problems that come before us. Education must prepare the young for these new outlooks. It is to the parent and the teacher that we look to foster in the young that international mindedness necessary to the attainment of world harmony and peace. It is the parent or teacher who has herself realized this new viewpoint of unity, of wholeness, who will convey to the children, imperceptibly and through all her contacts, a new consciousness of world citizenship.

PROBLEMS IN EDUCATION. *The New Era* brings forward the problems of the modern school and home and discusses their solutions. Some of the subjects dealt with: —

THE NEW PSYCHOLOGY OF CHILDHOOD, FAMILY RELATIONSHIPS, PARENTAL EDUCATION. RELIGION. SEX EDUCATION. PROBLEMS OF ADOLESCENCE. CREATIVE LEARNING. NEW WAYS OF TEACHING THE MALADJUSTED CHILD (Teasing, Lying, Stealing, Fear).

NEW IDEAS IN EDUCATION. *The New Era* is concerned with the new ideas that are guiding pioneer educators today.

The Whole Child. The New Education is concerned with the *whole* child, realizing him to be a physical, emotional, mental and spiritual being. It seeks to meet the needs of all the different phases of developing human nature. In the past there has been too much emphasis upon the training of the mind at the expense of the cultivation of emotional and physical well-being. The child should be considered in his relationship to both home and school.

Interest and Activity. It has been proved that learning takes place most effectively through interest and activity. This conception is altering the whole plan of the curriculum. The new classroom is a center of activity, of experience; it is no longer a place in which the teacher pours instruction into passive children.

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The New Era discusses all these questions and is of value to parents and teachers who seek to prepare the young for the changing world around them.

The New Era in Home and School, issued monthly. Subscription, $2.75 from THE BOOKSHOP FOR BOYS AND GIRLS, 270 Boylston Street, Boston

CONARY MOR — 70 B. C. AND 1930

"The night that Conary was born, strange sweet music sounded on all the hills and valleys of Ireland. His mother heard it, and said that Conary must be laid a little while on the green earth that his kinsfolk might own him. He was laid on the green earth, and Dana, the mother of the stars, spread her mantle over him. Then the people of Faery that dwell in the Land of Heart's Desire and in the Land of the Silver Fleece and in the Land That Is Under the Sea came about him, and each one tied a knot of good luck in the fringes of Dana's mantle. The child was brought back to his mother, Ethaun, the wife of King Eterscel.

"She sent for her husband, and said: 'High King of Ireland, take into your arms the child of the three gifts. He will hear the music in the heart of silence; he will see the Hidden People; he will have the gift of judgment.' "

This is the beginning of the story of Conary Mor, Conary the Great, King of Ireland more than two thousand years ago, as told by Ella Young in her "Celtic Wonder Tales."

One day in April, 1930, there was discovered in the hills of Glenn an Smoil (the Glen of the Thrush), near Dublin, the banquet hall where King Conor and his soldiers were massacred and where their treasures, their drinking goblets and their bones have lain undisturbed these hundreds of years.

Surely the pursuit of archæology these days is as thrilling as exploration when the world was young.

We are indebted to Miss Young for news of this discovery.

Thomas Todd Company
Printers
14 Beacon Street, Boston, Mass.
Printers of The Horn Book

★ ★ MACRAE · SMITH ★ ★
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PHILADELPHIA

THE TRAIL OF THE RAGGED FOX

by
PITT L. FITZGERALD

The New York Times says: "The book is unusually well written . . . the author knows the woods; the young hero whose Indian friends are real and alive. Indian customs are described in an accurate fashion. The book will interest readers from twelve to sixteen."
Selected by the Junior Literary Guild
Illustrated in color and decorated **$2.50**

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Author of Sandy, Skip and the Man in the Moon, The Little Black and White Lamb

For younger children. The LITTLE TOY AIRPLANE wished to grow into a big airplane, but it had to remain a toy. With a picture on every page by the author. **$1.50**

GRENFELL — *Knight Errant of the North*

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A new edition of this stirring story of Wilfred Grenfell's adventures and work in Labrador. Illustrated with numerous photographs. **$2.00**

RIDERS OF THE WINDS

by **EDWARD SHENTON**

"This book is more attractive than any of the juvenile aviation books. Each chapter describes a famous flight." — *The Sportsman Pilot.* Illustrated with sixteen full pages in color, forty black and white drawings, and maps by the author. **$2.50**

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THE READING CONTEST

WE are printing below reports from the first three members of the Committee, Helen Bonnell, Paul Bruns, and Emily Clapp. Each has read a group of booknotes, and besides choosing two to be printed, they have graded the booknotes. The following received grades of excellent: Frances Aldington (1), Roberta Bowsher (2), Mary Carter (3), Thelma Deck (3), Marjorie Ellicott (1), Louise Ewell (4), Ella Belle Good (2), Esther Kabah (1), Millicent Murdock (2), Margaret Stump (1), Marjorie Tinker (1).

Helen S. Bonnell: I think the group of booknotes was very interesting. The main lack, it seemed to me, is in the omission of any mention of the author's style. The plot of the story is given, but that is usually all. I think a book review should give, beside the story and character sketches, some idea of the way in which the book is written, so one will not waste one's time in reading poorly-written stories.

The two booknotes I thought best were "Ben-Hur," reviewed by Louise Ewell, and "Shanghai Passage," reviewed by Roberta Bowsher. I like the former, although it does not give any idea of the author's style, because it does give one an excellent idea of the story, and it makes one anxious to read the book. It is a very clear review of a rather complicated story, is well expressed, and to the point.

It was interesting to have two reviews of "Shanghai Passage" to compare. I have chosen the one by Roberta Bowsher because I thought more important facts were presented. I have not read the book, but reading this account of it gave me a real desire to do so. I liked the original beginning — it made one interested to read the review. The plot is plainly told, and it seems to me the most important facts of the story are brought out. Towards the end of the review an excellent word-picture is given, describing in a few brief words the type of book it is and also giving a hint as to how it is written. . . .

CHIMNEY CORNER POEMS

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"They (the poems of Mrs. Aldis) seem to have sprung up spontaneously out of a happy American childhood and an intimate, informal and sustained relationship with real children living anywhere." — *N. Y. Herald-Tribune.* Drawings by Helen D. Jameson. **$2.00**

HERE, THERE AND EVERYWHERE

"It is like dusting a flower to review a pair of books like these! The poems are as fresh and gay as a buttercup in the sun, and with a quaint childlike humor like dew upon them." — *Poetry: A Magazine of Verse.* Drawings by Marjorie Flack. **$2.00**

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OLIVER TWIST
By CHARLES DICKENS
Illustrated by DONALD TEAGUE

THE SWISS FAMILY ROBINSON
By JOHANN DAVID WYSS
Illustrated by DONALD TEAGUE and ARNOLD HALL

MINTON, BALCH & COMPANY, PUBLISHERS

It was very hard for me to decide which of all the book-notes I would choose to be printed. One review would contain one important factor in my opinion of a good review, and the next another equally important point.

It has given me a very interesting time in looking over the reviews, and I again want to say how much I appreciate your giving me this privilege.

BEN-HUR by GEN. LEW WALLACE. *Harper* $2.50

The family of Hur was the richest in all the surrounding provinces at the time of Tiberius Cæsar. Gratius, the new governor of Judea, was preparing to look over his newly acquired territory. Ben-Hur and his mother and sister were watching the triumphal entry of Gratius, when a tile loosened by the weight of Ben-Hur leaning upon it, fell and accidently struck Gratius on the head. For this offense the house of Hur was sealed and Ben-Hur was ordered to the galleys for life by his one-time friend, Messala. His mother and sister were thrown into one of the vile prisons underneath the city, and Messala, who hoped to have the fortune of Hur, found that it had mysteriously disappeared.

For three years Ben-Hur was confined to the galleys. At last in a battle with the pirates, the Romans were conquered and during the time Ben-Hur made his escape and was enabled to save the life of Arrius, the master of the ship. Thankfulness prompts Arrius to make Ben-Hur his son and heir.

Ben-Hur makes good use of his riches to secure knowledge of his mother and sister. He learns that Simonides, once the chief servant of the palace of Hur, now was the leading merchant of the Roman world. Ben-Hur visits him and finds that half of Simonides' fortune is the lost wealth of the Hurs which had been saved by Simonides under the greatest difficulties. This, with his wealth inherited from Arrius, makes him the richest man in the world.

About this time the great Circus was held in Rome and Ben-Hur offers to drive the white steeds of Arabia in the race against Messala. Messala, who bets his whole fortune on himself, loses the race.

Ben-Hur finds his lost mother and sister who had been stricken with leprosy but were cured by Christ.

I enjoyed this book exceptionally.

LOUISE EWELL (Age 14)

Indianapolis, Indiana

SHANGHAI PASSAGE by HOWARD PEASE. *Doubleday* $2.00

Shanghaid! Only this book can convince you of the horrible meaning of this word. It tells of a young boy who disgraces his family when he is expelled from West Point, one of the greatest military academies.

NELSON BOOKS

for young readers

Illustration from Willy Pogany's Mother Goose. Price, $4.00.

STORIES OF THE PAINTERS, *By* Amy Steedman.

Concise, colorful stories of the lives of the great artists, from Giotto to Turner, written simply and vividly to appeal to the older child and interest the adult. Technical discussion is limited to the most elementary matters, but there are 32 full-page colored plates and 39 black-and-white reproductions of the great paintings. The book thus serves as an inspiring introduction to art, through the lives of the artists.

Cloth. Large quarto. 256 pages. Index. $8.50.

THE TRIUMPHS OF MAN IN SCIENCE AND INVENTION
By Ellison Hawks.

The story of man's achievements in science, both theoretical and applied, from the beginning of the world to the present. It tells of the development of tools and implements, of natural history, of the discoveries of Galileo, Newton, etc., and of the worlds revealed by astronomy and the microscope. Every boy will revel in its account of the early history of the world, and be thrilled by its dramatic tales of discoveries and inventions. The author is Fellow of the Royal Astronomical Society, and is well known in England for his many popular books on scientific subjects.

Cloth. Large quarto. 426 pages. 24 full-page plates, including 8 in full colors, and numerous illustrations in the text. Index. $5.00.

THE ANCIENT EAST AND ITS STORY
***By* James Baikie, D.D., F.R.A.S.**

This book might be described as "archeology made interesting," for it is a history of the Land of the Nile and the "Land Between the Rivers"—the cradles of our civilization—as they have been reconstructed from ancient manuscripts, and the priceless records discovered in the tombs of the Egyptian Kings. Dr. Baikie is a well-known scientist and a vivid, charming and lucid writer. His history tells about ancient times in terms of today, and makes fascinating as well as instructive reading.

Cloth. Large quarto. 472 pages. Many black-and-white illustrations and 8 full-page colored plates. Index. $5.00.

BRITISH COSTUME DURING XIX CENTURIES
***By* Mrs. Charles H. Ashdown.**

A very interesting and useful book illustrating the growth and changes in dress in England from earliest Saxon and Norman times to the reign of George III, ending about 1820. The various costumes are fully illustrated and described, and their characteristic features are pointed out, as well as the exact dates they came in and went out of fashion. It will be invaluable to producers of pageants and amateur theatricals, and any one interested in the history of manners.

Cloth. Large quarto. 376 pages. Illustrated with 459 engravings, 110 plates, 9 color reproductions. Index. $8.50.

ALSO PUBLISHED:

Jane and Jerry
The Spindle Tree
Children of the Clouds
Pamela's Teddy Bears
Tangletrees
Birds in Rhyme

THOMAS NELSON & SONS : NEW YORK

He then drifts as an outcast to a lonely port, where he runs into a nest of thieving scoundrels, composed of bandits and rum runners. He becomes entangled in a lawless adventure and is forced to escape with them. They then shanghai him on a mysterious ship to keep him from telling what he knows. He manages, with the help of the captain and three other men, to solve the mystery the ship holds. The plot of this story is so perfect, and every point of mystery so concealed, that one hasn't the faintest notion who the master maker of mystery is until the story ends with a thrilling climax.

ROBERTA BOWSHER (Age 13)
Indianapolis, Indiana

Paul Bruns: After careful consideration, I have decided that the book reports of Margaret Stump and Mary Carter were the best. I have tried to be as fair as possible in the selection of these two. Of course, I took the age of the writer into consideration. Margaret Stump's book report on "Jeremy" was more cleverly written than others whose ages ranged more than two or three years older than hers.

I selected Mary Carter's book report on "Ramona" because she more vividly portrayed the central thought of the story than any other person in his book report. Her report was a real inducement to any one to read the book.

However, I was surprised at the careless manner in which some of the reports were written. It was often a difficult matter to understand the writing. Perhaps a cure for this would be to have poor penmanship withdraw a book report from competition.

I have made a few minor corrections. Are there any objections to this?

P.S. I wish to comment on the excellent poem that Millicent Murdock wrote with her book report on "Red Howling Monkey." It was really clever.

JEREMY by HUGH WALPOLE. *Doubleday* $2.00

This is a story of a boy of eight and his two sisters, Mary and Helen. The former is an imaginative child who is misunderstood by most people. Helen and Jeremy are typical brother and sister. Helen, who is slightly older than Jeremy, claims that she has the right to the rocking chair in the nursery. On his eighth birthday, Jeremy gets

OXFORD BOOKS FOR BOYS AND GIRLS

THIS WAY AND THAT

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Twenty-four singing games — the words — music — directions how to play — and a full page illustration in four colors of children actually playing each game. **$3.00**

ERNEST, THE POLICEMAN

by S. G. HULME BEAMAN

Ernest, the Policeman, takes the affairs of Toytown very seriously, and has many adventures with proud Punch, the mistaken magician who turns the Mayor into a pig, and many other wooden friends. **$2.00**

THE MONGREL PUPPY BOOK

by CECIL ALDIN

Do you know the mongrel puppy? He has heaps of friends already, and his name is Scamp. **$1.25**

THE STIR OF NATURE

by WILLIAM H. CARR

Head of the Trailside Museum at Bear Mountain, N.Y., he tells of the friends he has made — and you may make too — amongst the wild folk. If you are going to camp this summer, this is the book. **$2.50**

OXFORD UNIVERSITY PRESS

114 Fifth Avenue **New York**

out of bed, into the rocking chair, and cries, "Helen! Helen! I'm in the chair!" Besides these three there are many other interesting characters, such as Aunt Amy, an old maid, whom Jeremy delights in teasing. Nevertheless, when Aunt Amy is called "ugly" and "old clothes-bag" by Ernest, Jeremy has his first fight, then and there. This clever story is improved by E. H. Shepard's equally clever illustrations.

MARGARET STUMP (Age 11½)
Indianapolis, Indiana

RAMONA by HELEN HUNT JACKSON. *Little* $2.00

Ramona was a very beautiful child with blue eyes and long black hair. She was half Indian. How she wished to know how she came to live with Señora Moreno and Señor Félipe. Whenever she asked the Señora she told her to wait and when she was big enough she would tell her.

At sheep-shearing time a handsome Indian appeared with the band. His name was Alexandro. When Ramona was washing, down at the brook, with her black loose hair hanging to her waist, she was really a picture. Alexandro hid in the bushes so she couldn't see him.

Just like a spider weaves his web, Alexandro and Ramona wove their web of love. Alexandro was forced to go back home. When he returned to his Indian village he had no home, no money, or food, because the white men were forcing the Indians out of their country and building upon it. When Alexandro returned and told Ramona the sad news she begged him to take her with him no matter what happened. I know you will like to read about Ramona's adventures in the woods and how she got a home, and I know you will like to read about her two bright-eyed babies. As you read the book you feel the happiness and unhappiness just as Ramona and Alexandro did.

MARY CARTER (Age 14)
Pittsburgh, Pennsylvania

Emily R. Clapp: I have chosen the booknote of Ella Belle Good who is thirteen years old. Her booknote is about "Abe Lincoln Grows Up," by Carl Sandburg. I have read this book and think it is wonderful. The other review I have chosen is by Thelma Deck, nine years old. The story is "The Luck-of-the-Bean-Rows," by Charles Nodier. I have not read this book, but think it would be very interesting for a younger child. I have marked the other booknotes as follows:

Rosemary Makes a Garden

By

CAROLINE B. KING

Woman's Editor of the Country Gentleman

$2.00

In the winter months Rosemary plans her garden. When spring comes she selects and buys her seeds, plants them and cultivates the flowers as they grow. She makes a rockery, an outdoor fireplace and constructs bird houses and a hanging garden for the porch. When the cold weather comes again, she has her window boxes all a-bloom and the house plants growing. This is a book for the embryo gardener with full instructions on planting, cultivating, soil, arrangement of flowers both indoors and out, and how to make a garden all that it should be.

THE PENN PUBLISHING COMPANY

PHILADELPHIA

1. I have taken it for granted that spelling and handwriting are not to be counted, but just the ideas expressed.
2. And I do not feel as if a book review should have as good a mark if it just retells the story, as one who gives the impression the story made on him or her.
3. I have also, of course, considered the age of the child.

ABE LINCOLN GROWS UP by CARL SANDBURG.
Harcourt $2.50

To Grow Up and be good — that was what his mother told Abe Lincoln to do when she died. So Abe endured and grew up, sympathetically helping people, because he was kind and patient and always true.

Abe said, "The things I want to know are in books. My best friend is the man who'll get me a book I ain't read." I think he would have liked this book, because it is both beautiful and true.

It's fun to read, telling about life on the prairie in earlier days: the "blab" school Abe and Sally went to (they walked eighteen miles to get to it), and the first time they slept on the feather mattress and pillow their stepmother brought with her to Pigeon Creek. She wasn't at all like the stepmothers in most fairy tales; they loved each other.

Best of all, Carl Sandburg is such a good person to introduce you to Abe. He makes you know him like you knew the boy in some other town where you used to live. It's more than just watching him grow up, it's like growing up with him.

ELLA BELLE GOOD (Age 13)
Chickasha, Oklahoma

THE-LUCK-OF-THE-BEAN-ROWS
by CHARLES NODIER.

This is a French fairy tale which was translated by Charles Nodier. The pictures are very well colored and are beautifully designed by Claud Lovat Fraser.

The first part of the story tells about two old people, a man and a woman, who were wishing for some children. One morning, while they were weeding their bean plants, the old woman spied a little bundle in the part where the beans grew thickest. She went over and looked, and what should she find but a little boy. She picked him up and took him in the house, made him some broth and put him to sleep in one of the finest beds. When Luck-of-the-Bean-Rows grew up he had many thrilling adventures.

I enjoyed this book very much, as I always enjoy fairy tales.

THELMA DECK (Age 9)
New York City

All set for Summer!

A Book To Make You Popular At Camp

MARIONETTES

Easy to Make! Fun to Use!

By EDITH FLACK ACKLEY

The first book to bring marionette making within the range of everyone. With full-size patterns. *Illustrated.* $2.50

Just a Good Story (About Boys and Girls) for a Rainy Day

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By LUCILLE MORRISON

Every boy and girl would like to explore a bandit-haunted attic with the children of this delightful story. *Illustrated by Mable Pyne.* $1.75

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PICTURE TALES FROM THE ITALIAN

By FLORENCE BOTSFORD

Folk-tales, charmingly told for children, from each of the nineteen provinces of sunny Italy. *Illustrated.* $1.25

A Book to Help You Enjoy the Farm

MY GRANDPA'S FARM

By MARY WOLFE THOMPSON

A little girl's own story of a happy year on her grandfather's farm, including a real hen-house detective mystery and the worst thing a pig ever thought of doing! *Delightfully Illustrated.* $1.50

A Book of True Stories for a Quiet Hour

STORY LIVES OF MASTER ARTISTS

By ANNA CURTIS CHANDLER

The author of this delightful book is story teller to thousands of New York City school children at the Metropolitan Museum of Art. *Illustrated from photographs.* $2.50

FREDERICK A. STOKES COMPANY - *Publishers* - New York

THE TRAIL AND LEGEND PRIZE—$50

A CHALLENGE TO BOYS AND GIRLS EVERYWHERE AND ESPECIALLY TO BOY SCOUTS AND GIRL SCOUTS

What do you know of interest about the place in which you live?
Are there any legends of the past?
Have any historical personages or happenings enriched it?
Has it any characteristic industry or occupation?
What of its natural beauty?
Do you know of any unusual earth formations in your locality? What of its birds and flowers?

These are a few questions set down to prepare you for the nature of the contest.

The Horn Book will give fifty dollars ($50.00) to the boy or girl seventeen or under who sends in the most carefully prepared and the most interesting document on the country within walking radius of his home.* It might well be entitled "A Guide to My Home Town — (the name)" if a no more original title can be supplied. We should like it to have at least one picture map showing trails and particular places of interest, and it may have photographs or other illustrative matter, but most important of all it must be presented in a well-arranged, well-expressed, narrative, including such place legends and bits of history as are possible. The narrative must not be shorter than 1,000 words (4 pages of 8 x 11 typewriting paper) nor longer than 5,000 words (20 pages). It is permissible to work upon this in groups, the whole to be submitted under Club or Troop name with a listing of its members. The material must be submitted before January 1, 1931. The prize will not be awarded if none of the entries is worthy in the opinion of the editors of the Horn Book.

Material worthy of honorable mention if used in The Horn Book or in any other way will be paid for after consultation with the author. All other material will be returned if stamped return envelope is provided.

*This distance is purely arbitrary and is stated to give the idea that the territory should not be too extensive. It may be your town as a whole or any section of your region.